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THE JOURNAL OF THE
ROYAL INSTITUTE OF
BRITISH ARCHITECTS

66 PORTLAND PLACE LONDON W1 • TWO SHILLINGS AND SIXPENCE



Norman Undercroft, Westminster Abbey (near Little Cloister). From a water-colour by W. Leslie Nicholson [A]

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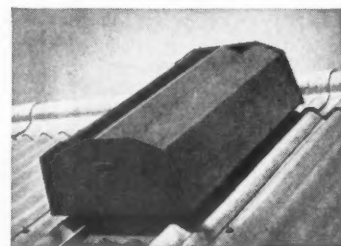


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THIRD SERIES VOLUME SIXTY-ONE NUMBER FIVE TWO SHILLINGS AND SIXPENCE
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MARCH 1954

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The Joint Committee on Tendering Procedure

The report of the committee, set up by the Royal Institute at the request of the Minister of Works, to inquire into tendering procedure in the building industry is to be issued at the end of this month. We will reprint it in full in the April JOURNAL.

The Chairman of the Committee is Mr. Howard Robertson, President R.I.B.A., and the members represent the R.I.B.A., the Royal Institution of Chartered Surveyors and the National Federation of Building Trades Employers. The Secretary is Mr. W. Arthur Rutter, C.B.E. [F].

The British Architects' Conference

With this copy of the JOURNAL we issue the Conference programme and form of application for membership. The subject to be discussed at the Conference, *Building Materials and Techniques*, is to be presented in two joint papers, or in effect one paper in two parts, by Mr. William Allen [A], Chief Architect of the Building Research Station, and Mr. Edward D. Mills [F]. These are to be printed and issued to Conference members beforehand so that the speakers will have to do no more than introduce them at the meetings, thus leaving good time for discussion. The papers and a full report of the discussions will be published in the June JOURNAL.

An excellent programme of tours has been arranged so that members can view the reconstruction work at Exeter and Plymouth in addition to seeing many lovely ancient buildings in the south-west of England and its beautiful scenery.

Preservation of Timber in Churches

A course for architects on the detection and treatment of fungal decay and damage by wood-boring insects will be held at the Forest Products Research Laboratory, Princes Risborough, Bucks, from 5 to 7 May. The Director, Dr. F. Y. Henderson, is arranging this course in consultation with the Central Council for the Care of Churches; it is for architects concerned in the inspection, repair or maintenance of churches. There is no charge for the course and application should be made to the Secretary, the Central Council for the Care of Churches, Dunster, Somerset, and not to the Forest Products Research Laboratory.

The first day will be devoted, after an introductory talk by the Director, Dr. F. Y. Henderson, to problems of fungal decay, with lectures by Dr. W. P. K. Findlay and his staff. On the second day Dr. R. C. Fisher and his staff will deal with the subject of damage by wood-boring insects. On the third day a visit to a church will be made.

Presentation of the Royal Gold Medal

Her Majesty the Queen presented the Royal Gold Medal for Architecture to Mr. Arthur George Stephenson [F] at Melbourne on 2 March. Mr. Stephenson writes: 'The presentation was made privately in the drawing-room of Government House; no reporters or photographers were present. In fact there was no one there except Her Majesty and myself. It was a wonderful experience and I think we have a wonderful Queen.' He adds 'The expressions of loyalty out here, and the uplift which her visit has given to the country, are most marked'.

R.I.B.A. Science Lecture

Mr. P. T. Fletcher, who is Chief Mechanical Engineer of the Ministry of Works, is to lecture at the R.I.B.A. on 'The Planning of Lift Installations in Commercial Buildings' on 13 April at 6 p.m. Mr. Fletcher is one of the leading authorities on this subject in the country. He will deal with calculation of lift installations for various buildings and to meet clients' special requirements, with the planning and location of lifts and with their operation and maintenance. He hopes to provide a new line of thinking on planning methods; he will not deal with mechanical engineering aspects.

Use of Models in Redevelopment Schemes

The Minister of Works, Sir David Eccles, recently invited the Lord Mayor of London and other distinguished persons, including the President R.I.B.A., to inspect a model of the Westminster area at the Ministry of Works. The Lord Mayor's visit followed the Minister's recent speech at the Mansion House in which he suggested that the rebuilding of the City, now about to begin, should be co-ordinated to produce a City of London worthy of its history and of our generation.

The Westminster model, which was made for the Coronation preparations, is now being used to show how new buildings would fit in with their surroundings. The Minister promised to give whatever help he could in the preparation of other models of areas undergoing reconstruction and a similar offer was made by the Director of Technical Services (Planning) of the Ministry of Housing and Local Government.

The Lord Mayor said that the City was already working on a complete model for technical purposes and suggested that a model on a larger scale, similar to the one he was inspecting, of the more interesting parts of the City might be made for public display.

The R.I.B.A. Dinner

'A most enjoyable evening' seems to have been the general verdict of both members and guests who attended the Dinner at Grosvenor House. The speeches were entertaining and lively, even though they touched but lightly on more serious subjects; the food and service were excellent; the light orchestra of the Corps of Royal Engineers provided agreeable background music; the gathering had that indefinable atmosphere of cheerfulness and well-being which sends one home (not too late) with a feeling that the evening has been well spent.

The Royal Institute has a tradition in its dinners that there shall be four speeches only, and it picks the speakers with care. This year Field-Marshal Earl Alexander of Tunis [*Hon. F.*] proposed the toast of the R.I.B.A., to which the President responded, and Sir Hugh Casson that of the Guests, the response being by Lord Asquith of Bishopstone.

The guests included Their Excellencies the French Ambassador and the Irish Ambassador; Mr. Ernest Marples, Parliamentary Secretary, Ministry of Housing and Local Government; the Rt. Hon. Clement R. Attlee [*Hon. F.*]; the Duke of Wellington [*Ret. F.*]; the Rt. Hon. H. U. Willink, Vice-Chancellor of the University of Cambridge; Sir Roderick Hill, Vice-Chancellor of the University of London; Mr. E. J. Bunting, Official Secretary, Office of the High Commissioner for Australia; Sir Harold Emerson, Secretary, Ministry of Works; the Rt. Hon. The Chairman of the London County Council (Mrs. Douglas Bolton), Sir Alfred Bosson, Bt., M.P. [*F.*], Sir Richard Coppock [*Hon. A.*], and the Presidents of the Institution of Civil Engineers, the Institution of Structural Engineers, the Royal Institution of Chartered Surveyors, the Law Society, the Chartered Auctioneers and Estate Agents Institute and the London Master Builders' Association. The President referred to the regretted absence of the Minister of Housing and Local Government and the Minister of Works.

The company numbered 600, some 50 more than at the last dinner in 1952, which is far beyond the capacity of the Henry Florence Hall; many will regret that it is now impossible to entertain members and guests to dinner in our own building.

Glass in the Home

Opening the exhibition 'Glass in the Home' at the Building Centre, Sir Hugh Casson spoke of the use of glass for 'light, warmth and privacy'. One would say offhand that there is nothing much to be learnt about letting light into houses, but the excellent photographs of post-war houses in the exhibition were worth study. One showed a 'wall' of sliding panels of plate glass in wood frames which opened the side of a living-room to a covered terrace. This sort of window is frequently shown by students in their designs, but rarely tried in practice. It is in a pleasant house at Welwyn Garden City by Mr. R. J. Nichol [*A.*]. We noted a heating pipe in a pierced metal casing along the foot of it—a wise precaution. Less usual is the all glass door in a house. Miss June Park [*A.*] had given one, of a single pane of rough semi-observed glass in a wooden frame, to a living-room. Wired glass balcony fronts and stair balustrade panels were also shown.

Sir Hugh Casson's 'use of glass for warmth' was illustrated by several informative photographs showing glass fibre quilt being laid in roofs and fixed between battens beneath panelling or plasterboard on walls and for pipe lagging. Glass blocks also come into the category of insulating materials, though a trifle expensive for the small house. However, a pleasant-looking arrangement of glass blocks on each side of a front door was shown in a house by Mr. Roff Marsh [*F.*]. Double glazing and double windows were also illustrated.

On the question of privacy, the exhibition brought home to one the great improvements made recently in obscured glasses.

Council for Codes of Practice for Buildings

Since its inception about the end of the war, the Council for Codes of Practice has been under the aegis of the Ministry of Works. By agreement with all parties it is to be established, from 1 April, within the British Standards Institution. It will have the status of a Divisional Council of the B.S.I. The first chairman of the new Council is Mr. Allan S. Quartermaine, C.B.E., M.C.

Preservation of Almshouses

The National Association of Almshouses draw our attention to the minimum standards regarding sanitation, hot water supply and larders which the National Assistance Act 1948 requires of old people's homes. Almshouses have been exempt from this Act for the time being but the Association have reason to believe that this exemption will be revoked within a few years. Where architects are undertaking improvements to almshouses on behalf of trustees it is most important that such improvements should comply with the provisions of Section 37 of the Act. If they do not, trustees may be called on to execute further improvements in a few years' time, possibly involving some destruction of the earlier work. Where improvements to the minimum standards required by the Act are carried out and the cost is not less than £150 per dwelling, an improvement grant of 50 per cent of the cost is obtainable from the local authority. Members who are entrusted with work of improvement of almshouses are advised to consult the Secretary, The National Association of Almshouses, Billingbear Lodge, Wokingham, Berks.

The late J. H. Sellers

The death at the age of 92 of James Henry Sellers, who was a contemporary and friend of W. R. Lethaby and C. R. Mackintosh, recalls the earliest days of the modern movement in this country. Though not a member of the R.I.B.A. because he disliked professionalism, Sellers was one of the most distinguished architects working in Manchester in the last half-century. His best work was produced in partnership with the late Edgar Wood [*F.*] from 1900 to 1922. The partners produced a series of startlingly unconventional buildings which in construction and expression anticipated by twenty years many of the features of modern architecture. These experimental buildings are notable for their original planning, clean wall surfaces, fine proportions and the daring use of reinforced concrete flat roofs. Sellers also had an international reputation as a furniture designer. The influence of Edgar Wood and Sellers was considerable, perhaps greater than that of Mackintosh, though less spectacular. We are indebted to Mr. John H. G. Archer [*Student*] for this information about Sellers.

The Home and Surroundings Exhibition

The first copy is now showing until 31 March at the College of Art, Derby, after which it goes to Leicester Museum and Art Gallery from 5 to 24 April.

The second copy is on view in the Public Library and Museum at High Wycombe until 27 March. From 3 to 15 April it will be at the Public Library, William Street, Slough and from 23 April to 8 May at the Royal West of England Academy, Bristol.

R.I.B.A. Diary

SATURDAY 27 MARCH. 5 P.M. Exhibition of Photographs of Venetian Villas closes.

MONDAY 12 APRIL. 6 P.M. Library Group Meeting. *Marble Hill House, Twickenham, and Roger Morris—W. A. Eden* [*F.*].

TUESDAY 13 APRIL. 6 P.M. Science Lecture. *The Planning of Lift Installations in Commercial Buildings—P. T. Fletcher, B.Sc.(Eng.), M.I.Mech.E.*

THURSDAY 15 APRIL, 12.30 P.M.—WEDNESDAY 21 APRIL, 9.30 A.M. R.I.B.A. offices and Library closed for Easter holiday.

WEDNESDAY 21 APRIL—SATURDAY 1 MAY. Exhibition of prize-winning drawings in competition for Secondary Modern School, Falmouth.

English Villas and Venetian Decorators

By F. J. B. Watson, F.S.A., Assistant Director of the Wallace Collection

Read before the R.I.B.A. on 2 March 1954. The President in the Chair.

I AM only too conscious of my inadequate equipment for addressing you this evening on a subject closely connected with the splendid exhibition of architectural photographs of Palladian Villas in the Veneto now being shown in your exhibition hall. I have no claim whatever to be an architectural historian. Much might, for instance, be said about the influence of these villas on English architecture, but I have, as some of you may have perceived, chosen my title with some care to avoid as far as possible touching directly on architectural history. Instead I have chosen to say a few words about a relatively unfamiliar aspect of the Palladian movement in England.

The obvious interest of these Venetian villas in this country is that they were the prototypes and the inspiration of the Palladian movement in England; but that is a subject on which I am not competent to speak. I propose to say a few words about what might be called the other side of the medal. If we regard the Palladian movement as an attempt in some sense to re-create Venetian villas on English soil, what I am talking about is the corresponding attempt by their builders to decorate the interior of the houses in a style similar to that which they had seen on their travels in Venice. The movement goes almost in parallel with the Palladian movement, but not entirely so, however. It starts a little before the second Palladian movement—Burlington Palladian—in the baroque houses of Vanbrugh, and although it embraces a number of purely Palladian buildings by Burlington and Colen Campbell on its way, it finishes up in the London vernacular terrace house of ordinary London stock brick.

It is only common sense that if the English were so familiar with the externals of the Venetian villa they should, when they sought to imitate them in this country, attempt to do the same thing for the interiors.

In one sense, I am unfortunate in my subject in that so much of what I should have liked to show you this evening has disappeared. It has been destroyed by the passing of time, through decay, and more than anything, perhaps, through changes in taste as a result of which, in the 19th century, this sort of decoration passed completely out of fashion.

In another sense I am fortunate. There are few artistic movements whose inception can be dated almost exactly to a day, and still fewer, I think, at whose birth someone very like a press photographer was present.

Charles Montagu, the fourth earl and later the first Duke of Manchester, went as plenipotentiary from the Court of St. James's to Venice on 5 September 1707. He was concerned primarily with negotiations with the Republic to persuade them

to join the Grand Alliance against Louis XIV. At the same time, he had other and more private interests. The two overriding interests of his life at that moment were firstly the reconstruction and modernisation of his ancestral home, Kimbolton Castle, which Vanbrugh was at that moment engaged in carrying out; and secondly Italian opera in London. On his return to London he brought back with him a composer and—with an eye to what he could do to further his first great hobby, the rehabilitation of his ancestral home—he brought with him two Venetian painters, Pellegrini and Marco Ricci. He left on 20 September 1708. We do not know exactly when he was back in London, but just before he left Venice he received a letter from Vanbrugh saying: 'If the Painter yr L^dship brings over be a good one, he may find work enough; but the New Room at Kimbolton can't be ready for him this winter. So I suppose you'll Set him upon the Hall'.

In fact, I suspect he did nothing of the sort, because in the spring of 1709 what must certainly be these two painters were employed, undoubtedly through the same patron's efforts, to paint the new scenes for the Italian opera, Scarlatti's *Pyrrhus and Demetrius*. In the London papers in the spring they are mentioned as 'two famous Italian Painters (lately arriv'd from Venice)'. There can be no doubt, I think, that these painters were Pellegrini and Marco Ricci.

Whether, in the meantime, they were given employment in decorating the Duke of Manchester's London house in Arlington Street we do not know. They certainly did decorate it, but it has long since disappeared. By the end of the year, however, it was possible to set them to work at Kimbolton Castle. Payments to Pellegrini began in November 1709 and continued throughout the first part of the following year. Unfortunately, Kimbolton suffered very seriously from a fire early in this century, and many decorations were destroyed; but some still survive.

On a narrow staircase, very difficult to photograph, is a *Roman Triumph* which occupies two walls of the staircase. Above, there is a typical baroque ceiling scene in which Minerva is carrying the portrait of the Earl heavenwards. It bears the Earl's coronet; the Viscount's coronet, which he had recently discarded, is seen tumbling through the clouds to the earth. At the head of the stairs is another painting which is really quite extraordinary. It shows the full colouring of the fully developed Venetian rococo. Those of you who know Tiepolo's paintings would recognise these in anticipation, because Tiepolo did nothing of this kind for at least another twenty years. The drapery hanging over the balustrade is of orange colour shot with yellow which



Mercury. By Pellegrini. Now in the Banqueting House at Hampton Court

was particularly favoured towards the middle of the century by the Venetian painters.

It is undoubtedly due to the efforts of Montagu, later Duke of Manchester, and the introductions with which he provided his painters, that Pellegrini and Marco Ricci received their next and in many ways their most important commission. This was to decorate another great Vanbrugh house which Lord Carlisle was building at the same time as Kimbolton was being altered and for which he employed the same artists



Kimbolton Castle. Staircase painting of a Roman triumph. By Pellegrini

as Vanbrugh. Payments at Castle Howard began in 1710, and the work went on, I think, for some years. Much of it was unfortunately destroyed at the beginning of the war, when the house was burnt.

In the great dome above the hall the Fall of Phaeton is represented. On the four pendentives are the four elements and below in the arches are allegorical representations of the seasons. The so-called 'high saloon' was also decorated by Pellegrini with scenes from classical history.

There is a photograph in the exhibition of the Villa Giovanelli on the Brenta. The interior is a good parallel, I think, to the high saloon at Castle Howard. There is a similar series of large-scale paintings from classical history, and in this case they are by Giuseppe Angeli. There is one very marked difference. The paintings at Castle Howard are on large canvases let into the wall. The paintings at the Villa Giovanelli are painted in the more typical fashion in *fresco secco*.

It was a great disappointment to all the Italians who came over here to find that the climate made fresco painting quite unusable. I do not know of any pure frescoes by Italians surviving in England. The paintings in Castle Howard, for instance, are painted in oil on a plaster base. While Pellegrini was painting the ceilings and walls, Marco Ricci, his companion, was engaged in painting a series of pictures for the over doors of the house. Most of them were destroyed in the fire, but one particularly charming view of St. James's Park we can almost certainly date, because the lantern on the dome of St. Paul's shown in it is not quite completed. It must therefore have been executed in 1709 or 1710, fairly early in Marco Ricci's career in this country.

There is no doubt that the work at Castle Howard went on for a number of years, for at one stage it was seriously interrupted, as we shall see later.

The third great house decorated by Pellegrini was in Norfolk. It is Narford Hall, near King's Lynn, a house which is much less well known. It is the most perfect surviving example of Venetian interior decoration left in England. It belonged to Sir Andrew Fountaine, the celebrated antiquary. He was famous as a virtuoso, a coin collector and one of the greatest collectors of ceramics who ever lived. Pope has a rather nasty and, I think, quite unjustified attack on him in *The Dunciad*:

'False as his gems and cankered as his coins,
Comes stuffed with capons from where
Pollio dines.'

Actually, his collection was extremely fine. He was Vice-Chamberlain and tutor to Prince William, as well as Master of the Mint.

The saloon is decorated with huge canvases let into the walls and surrounded by bolection mouldings. One depicts the legend of Arachne, and there is also the Rape of Europa in which the first Lady Fountaine is seen playing the part of Europa. There is also Narcissus, and so on. I have never been able to find their date, but the legend is that these pictures were given to Sir Andrew Fountaine by Lord Burlington. It has even been suggested that they were the paintings Pellegrini actually executed for Burlington House, and that Lord Burlington became tired of them and had them transferred to Norfolk. That is quite impossible, I think. We know the character of the paintings at Burlington

House, and in any case there were only two. There are eight at Narford. All that happened, I think, was that Burlington, who had already begun to patronise Pellegrini, recommended him to a fellow virtuoso.

He undertook other work, but again I am in the dark as to where it was. A painting depicting Bacchus was found stored at Hampton Court a few years ago. It is now to be seen in the Banqueting House at Hampton Court. It is one of a series which was undoubtedly done for one of the royal palaces, probably Hampton Court itself. The latter was in course of construction at the time when Pellegrini was in England.

Most of Pellegrini's other work has disappeared. There was, of course, the staircase and the ceiling in the Duke of Manchester's house in Arlington Street. He also did some decoration for the Duke of Portland in the house in St. James's Square which afterwards became Norfolk House. A fragment was found in an out-house just before the war. He painted two walls of Lord Burlington's house in Piccadilly. In addition, like all the Italian artists who came over here, he supplemented his income by painting portraits. Most of them, I suspect, found this more profitable than decorative historical painting. What was of the greatest importance for his career and for the whole business of Italian painters coming to London, was that on 11 February 1710 the Committee for St. Paul's resolved at a meeting that 'a little Cupoloe' as they described it, should be prepared for Pellegrini 'to paint a specimen for ye Cupoloe of St. Paul's in fresco according to ye stories directed'. The possibility of painting the interior of the dome of St. Paul's opened up vast possibilities to Italian painters.

It must be remembered that at home there was very little in the way of grand painting for them to do. Piranesi bitterly described himself as 'Architetto, Veneziano'. He said he had to leave Venice because there was no opportunity for him to practise his art there. Even in Rome, all he could do was to engrave views of the architecture of the Romans.

There is no doubt whatever that as soon as this commission was offered to Pellegrini the 'buzz', to use a military slang term, went round Europe; and all the Italian painters who thought themselves in the least likely to obtain a St. Paul's commission made strong movements in the direction of England.

There is a very amusing letter from Talman in Rome to Mr. (later Sir Henry) Newton, Master of St. Catherine's Hospital, dated 18 November 1711, a considerable time after Pellegrini had been discussed by the committee. 'I have a favour to beg. I heard two very pitifull painters are setting out for England to paint ye Cuploe of St. Paul's ye one Signor Rizzi from Venice ye other Sigr. Franceschini, a Bolognese. . . . That sort of thing was happening all over Europe. Painters were jockeying for position for the St. Paul's job. Had they known much about the English, they would have known they were wasting



Castle Howard. Painting in pendentive by Pellegrini



Kimbolton Castle. Portion of staircase painting by Pellegrini

their time. It was highly unlikely that such a commission would ever be offered to a foreigner, particularly a foreigner from a Roman Catholic country like Italy.

It is unfortunate that the little cupola prepared for a specimen of Pellegrini's work has disappeared. I would give anything to find it, but I imagine it has long since been destroyed. However, a curious painting turned up last year. It is a design for the dome of a church. It is not very like the dome of St. Paul's and has nothing to do with it. But on the back is inscribed *Pellegrini fecit 1710*, the year in which he was asked to undertake the St. Paul's commission.

I find it difficult to credit the suggestion, which has been made, that this may be only a design for a saucer dome for a chapel for a Roman Catholic family in England. I do not think any families were building chapels with saucer domes in England in 1710. I do not say it is a design actually intended to be executed in St. Paul's. But I think someone tipped the word to Pellegrini that he might be considered by the St. Paul's commissioners, and he quickly produced some specimens of his work as a painter of ecclesiastical domes. Of course, it shows how very little understanding he had of the official mentality to suppose they would stand for anything so wildly counter-reformation. This is all a little hypothetical, but I feel very strongly that that is the story behind this curious piece of painting, which is now in the Victoria and Albert Museum.

As soon as Pellegrini was offered the commission at St. Paul's, his fellow traveller, Marco Ricci, quarrelled with him and rushed off to Venice. Whether he deliberately provoked the quarrel, I do not know, but I suspect so, for he rushed off to Venice in order to bring back the man

who was then the most distinguished decorative painter remaining at Venice, Sebastiano Ricci, incidentally his uncle. There is no doubt that he went over to tell his uncle that here was the chance of a lifetime and he had better take the first boat train, post chaise, or whatever it was for England. In fact, when he did arrive here he was never considered for St. Paul's at all. Nevertheless, he met with some success and undertook a considerable amount of work.

Sebastiano Ricci seems to have reached this country in about 1712. I do not know what was his first commission but his most important surviving decorative work was done at Burlington House. He was employed by Lord Burlington, both at Chiswick and at Burlington House. There is still one ceiling painting by him at Chiswick, and a number of paintings for the walls—not wall paintings, but paintings to hang on the walls—are to be found at Chatsworth, whence they have been moved from Chiswick. Among the most accessible and, indeed, the most impressive performances, are the ones to be seen in Burlington House. You have probably not noticed them, although you have passed them on the stairs. They are thickly coated with a black treacly varnish which renders them almost invisible. They are extremely difficult to photograph. I suppose one to represent Diana and her Nymphs. On the other wall is the Triumph of Amphitrite. Both have feigned sculptures at each end. They were never intended to hang on a staircase because the staircase was not there when Ricci was working in Burlington House. The building has been very much reconstructed internally since it was taken over by the Royal Academy in 1870. The painting which now forms the ceiling of the Assembly Room has also the same feigned

sculptures at each end. There is no doubt at all to my mind that these three paintings occupied the three walls of a room the fourth wall of which was probably filled with windows. It was probably the room looking on to the courtyard, but I do not know sufficient about the architecture of the old Burlington House to be able to say.

There seems to be no doubt that these pieces of feigned sculpture were intended to come together at the corners. The fourth work, the ceiling, hangs in the Council Room at the Royal Academy.

We are not quite certain when they were painted, but it must have been some time in 1715, for Professor Wittkower drew my attention to the fact that in *Trivia*, a poem published by Gay in the second half of 1715, there appear, in the description of Burlington House, the words:

'The wall with animated pictures lives'.

There is further evidence that the house was nearing completion at that date, although it was not actually completed, I think, for several years. Indeed, in 1870 when the Royal Academy began messing it up, Lord Burlington's arms and the date 1716 were still to be seen on the lead piping outside the building.

A few minutes ago I spoke of Pellegrini's work for the Duke of Portland in old Norfolk House. I said it might or might not have disappeared. Amongst the paintings of Ricci which have, or may have, disappeared, were some paintings—also for Lord Portland—executed in the same house.

The remains of a ceiling were to be seen in an outhouse at the Duke of Norfolk's house at the time of its demolition before the war. I do not remember to have seen the ceiling myself at that time. On the strength of a photograph, I should not like

to say whether it is the work of Sebastiano Ricci or Pellegrini. It is certainly the work of one of them.

The rest of Ricci's work is almost entirely represented not by itself but by preliminary sketches which were prepared for it. One of the works which most impressed his English contemporaries was the chapel at Bulstrode Park which he executed for the same patron, Lord Portland, afterwards the Duke of Portland. Various descriptions exist, one in a diary of someone who went to Bulstrode in 1763, from which we gather that the decoration of the chapel was as follows: *The Ascension* on the ceiling, round the walls *The Last Supper*, *The Baptism of Christ by St. John* and *The Purification of the Virgin*. In the windows, also by Sebastiano Ricci, were *The Conversion of St. Paul* and *The Stoning of Stephen*. The windows were executed by Price.

In a letter written from Bulstrode in 1783, Georgiana Duchess of Devonshire says 'the chapel is fine and very good paintings by "Richer", I think they said but he has put his own full-bottomed wig and his mistress as well, peeping through ye door at ye Lord's Supper'. One of the two sketches is now in the National Gallery at Washington and the other was in the hands of a dealer in London a year or two ago. In them we have no doubt a part of the scheme for the decoration of the chapel at Bulstrode.

The Last Supper is certainly by Sebastiano Ricci. It includes what is undoubtedly his own portrait in the background. I fear it does not show his mistress peeping in at the door in the sketch, but she could easily have been introduced at a later stage. Furthermore, only two days ago I showed this photograph to someone who had been in northern Ireland, and he told me he had seen another of these sketches surrounded by the same kind of architectural settings. As far as he could remember it represented the *Purification of the Virgin*. If so, we could reconstruct almost the whole of the chapel.

One other ecclesiastical painting is worth discussion, and that is one of the most accessible, if you are sufficiently interested to go to see it. It is Sebastiano Ricci's painting of the *Ascension* in the semi-dome over the altar of the chapel at Chelsea Hospital. It is a very common composition of Ricci's. He represented it on a number of occasions. But it presents one very curious problem. In the accounts the payment is made to Marco Ricci, the nephew. There seems no doubt that this only means, although the accounts are unfortunately not dated, that it was one of his earliest works. He was not yet accustomed to the English and English ways, and Marco, who had been here for some time, merely took the payment for his uncle.

In a way, I think Ricci obtained far greater popularity than any of his predecessors or successors amongst the Venetian painters in England. The result of this was that he raised more enemies than any of the Venetian 18th-century painters to come here until Canaletto. In 1715



The Baptism of Christ. By Sebastiano Ricci, for Bulstrode Park

Thornhill painted the ceiling of the Queen's State Bedchamber at Hampton Court. The Duke of Shrewsbury, Lord Chamberlain, intended that the work should be executed by Sebastiano Ricci, but as so often happens he had a row with the Treasury about it, and the Earl of Halifax, who was then first Commissioner of the Treasury, preferring his own countrymen, told the Duke that if Ricci decorated the ceiling of the Queen's Bedchamber, he would have to pay for it himself, as the Treasury were not going to do so.

Perhaps it was awareness of the rising star of Thornhill and this characteristic attitude of the official world towards foreign painters which decided Ricci—as it did Pellegrini before him, I think—to quit this country. He left in December 1716 and was back in Venice, after a stop in Paris, in the middle of 1718.

The remaining painters are, with one exception, of lesser calibre than Pellegrini or Ricci. The first one who is worth mentioning is a very shadowy figure—Vincenzo Damini. He was a scholar of Pellegrini and came here from Düsseldorf very shortly after Pellegrini left the country. It is significant that when Pellegrini left England he went to Düsseldorf. Damini's return here from Düsseldorf is part of the international freemasonry amongst Venetian artists. When Pellegrini arrived in Düsseldorf, he doubtless told Damini of the possibilities of making some money over in England and sent him hurrying off to see what he could do.

We are chiefly indebted to the great 18th-century antiquarian, George Vertue, for our information about most of these painters. His diaries are a mass of information, not merely about painting but about architecture and all the arts in this country. Vertue describes Damini as having 'a middling reputation', and that is about what it was.

He was chiefly engaged in portrait painting, but Vertue tells us he decorated

a church in Lincoln, which he does not name. Mr. Croft Murray tells me that it was St. Peter at Arches, which was entirely frescoed in the Venetian style inside, but was most regrettably pulled down at the beginning of the present century.

The only examples I know of Damini's decorative work are the paintings of the four early Bishops of Lincoln, which appear in the north transept of Lincoln Cathedral. They are interesting because they are set beneath imitation ogee arches. This is exceptionally early for any attempt at a Gothic revival decoration.

The next painter with whom I am concerned is Antonio Bellucci who arrived in England in October 1716, also from Düsseldorf. Pellegrini had a fairly good job in Düsseldorf, working for the Elector, and no doubt he sent these secondary Italian painters over partly out of kindness and partly, I think, to get them out of the way lest they should prove to be in any way his rivals.

Amongst the places in which Bellucci worked in London was old Buckingham House, which is still hidden away in the core of Buckingham Palace. Here he painted a ceiling showing the Duke and Duchess being carried up to heaven by putti. There is a water-colour showing the old staircase at Buckingham House before Nash's reconstruction. It is an Italian, and probably a Venetian, ceiling and wall decoration. It cannot be the painting by Bellucci to which I have referred, because there are no portraits of the Duke and Duchess. It may represent one of the other ceilings which Bellucci executed at Buckingham House. Unfortunately, the descriptions I know of Buckingham House give no clue to who did this particular painting.

Bellucci's most important work is perhaps more familiar to most of you than the other work I have been showing this evening. It has recently been illustrated in a number of papers for the very fortunate reason that this at least is being saved. It is



The Last Supper. By Sebastiano Ricci for Bulstrode Park. From the National Gallery of Art, Washington D.C. Samuel H. Kress Collection

the church of Great Witley in Worcestershire. It was not originally a church at Witley but the chapel of Canons, the great house which the first Duke of Chandos built beyond the end of the Edgware Road. The whole chapel was bought in 1747 at the sale of Canons. The second Duke of Chandos, having dispersed the vast fortune assembled by his father, sold the hall, one of the most stupendous if not one of the most impressive buildings put up in England, for its break-up value. It was taken to pieces and Lord Foley transported the whole of the chapel, lock, stock and barrel, to Worcestershire.

In the centre of the roof is *The Ascension* by Bellucci and at the end is *The Adoration of the Shepherds*. In what I believe you call the spandrels of the arches there are saints and in the small oval panels are putti carrying the emblems of the Passion. The whole is set into an elaborate Italian rococo stucco ceiling.

The ceiling presents some curious problems, for we know the original stucco ceiling at Canons was the work of Parzotti, one of the best of all the Italian 'stuccatori' working here in the 18th century. It seems inconceivable that the whole ceiling should have been removed from Canons. I know nothing about the technique of moving plaster work, but I do not suggest, as is usually suggested, that a new ceiling was built for Lord Foley. I suggest that it is very possible that the same sort of procedure was followed as for the removal of an Adam ceiling from one house to another. I believe a squeeze of the ceiling is taken and the squeeze is moved, a new ceiling being modelled on the old moulds at the other end. Not only are the walls and ceilings of this chapel decorated by Venetians. The windows themselves were designed by Venetian artists. There are ten stained-glass windows, of which I show two, *Christ walking on the Waters* and *Christ and the Woman of Samaria*.

They present a pretty problem of authorship. They are always said to have been designed by Sebastiano Ricci and the sketches were all attributed to him when they were sold in the Canons sale of 1747. But if you turn up the accounts of Canons, which are now at the Huntingdon Museum in America, you will find that the payments for these designs were made to a mysterious Mr. Sletter or Slater. Sletter or Slater is a very puzzling figure. He certainly painted a large number of ceilings at Canons (about six) all of which have disappeared completely. He was obviously not a Venetian. He came from the Alps, somewhere up towards what is now the Austrian border. He was perhaps a pupil of Ricci and his style resembles that of Ricci. He often worked at places where their names were associated. He had perhaps greater success than any of the lesser Italians. He worked extensively at places like Stowe and a number of London houses. His name was quickly anglicised, and he became plain Mr. Slater. He was responsible for what is perhaps the most purely English Palladian building I am concerned with this evening—the decoration of the long gallery at Mere worth which was built by Colen Campbell for Lord Westmorland in 1723. The ceiling is signed 'Francis Sletter invenit et pinxit'. It is a very Venetian ceiling for an English house and resembles the ceiling of the *Foresteria Alessandra* on the Brenta.

Slater provides a convenient link with the last of the great painters who came from Venice—Giacomo Amiconi or Amigoni. Amigoni, like Pellegrini, had been working at various German courts between 1717 and 1727. He seems to have arrived in England at the end of 1729 or the beginning of 1730. He came over, as Vertue tells us, with an Italian operatic singer. These Venetians moved round very much with the opera companies, rather like operatic impresarios. The great advantage

was that when jobs were hard to come by they could usually earn a little money by painting scenery. Amigoni, however, had no need to do this, for he seems to have had considerable success quite rapidly. The staircase at Lord Tankerville's in St. James's Square was completed in March 1731. That it was a great success we know, because although Amigoni only asked Lord Tankerville for £90, Lord Tankerville insisted on his accepting £200, an act unusual amongst the patrons of artists. Unfortunately, it was demolished eight years later so we do not know what it looked like.

Amigoni also painted a ceiling and the walls and staircase at Powis House in Osmond Street. The ceiling was painted with the Seasons and the staircase with the story of Judith and Holofernes, which was greatly admired by Vertue. These too have disappeared. There is one painting which may have been for some London house. It came to light a few years ago. It is a representation of *The Embarkation of Helen*, and it is certainly by Amigoni. It must clearly have been a decorative work set in bolection moulding in the walls of house, probably in London.

The finest surviving decorative work by Amigoni is at Moor Park, a house which is on the edge of London and is familiar to most of you. It was extensively adapted by Leoni for a wealthy city magnate, Mr. Style. The hall was decorated about 1732 with the story of Jupiter and Io painted by Amigoni. The painting was set in elaborate plaster frames, executed presumably by an Italian stuccatori.

Vertue's description of Amigoni's style, which he clearly admired, is a very fair one—'light and pleasant manner of the Venetian or Veronese or rather Ricchi's style with some abatements. Not so much of the naked nor so correct design—however, very masterly'. His colour was much paler, much less Tiepolesque than his predecessors. In summing up, he says 'after the light Venetian style'.

The staircase at Moor Park is painted by Sletter. He signs it 'F. Sletter Venetiae invenit pinxit. Anno 1730'. The salon presents several problems. It was said by Horace Walpole that the ceiling is by Verrio and the walls are by Sletter. That is quite possible, though I must say that I think the big scenes in the centre wall are much more like Amigoni. It is just possible that Amigoni painted the centres and Sletter did the imitation stucco work round the borders.

It is of particular interest that the latest writer on Thornhill suggests that this wall is one of the few bits of Thornhill left in the house. Styles originally commissioned Thornhill to decorate his house, but there was a quarrel and he employed Amigoni as a snub to the English artist. To my mind, the ceiling is certainly not by Thornhill. It looks more like Verrio, and I think Horace Walpole is right. Since Verrio left this country in 1707, the ceiling must have nothing to do with Mr. Styles's house at all and is the remains of an earlier house on the site. It shows, I think, that

there is a good deal of pre-Leoni work still left in the house.

Amigoni brings my tale rather conveniently to a close. First, he was the last of the great Venetian painters to come here. Secondly, he did us a very good turn and one which represents a great change in English taste. When he went back to Venice in 1739—taking with him, incidentally, £4,000 to £5,000, a fortune which Vertue tells us he made here, a really considerable fortune for a painter to make in ten years in this country—he is said to have been responsible for sending Canaletto here, and Canaletto represents quite a different phase of taste.

Vertue tells us that Amigoni actually found difficulty towards the end of his time in getting commissions for these great historical works. 'He had painted several historical great works. Masterly and well approved of but in that kind of painting finding not full employment . . . he was persuaded to paint portraits which he did for many of the Nobility and Gentry—(at a good price).' This is a sign of how things were changing. Great houses were no longer being built. The rococo style was coming into existence, and this style favoured the decoration of the walls with elaborate plaster work, such as might be quite unsuitable for the painting of historical and decorative pictures. Furthermore, there is exactly the same cry in France all through the 18th century. The official art world was complaining that it is impossible to get commissions for historical painting and the reason is partly, of course, that in France too the architecture was unsuited at that period for wall painting. Also, in France and in England alone amongst the countries of Europe a powerful and wealthy middle class was rising to power. Historical painting is not a middle-class taste. There is no doubt about it at all. The middle class in France and in this country during the 18th century, and perhaps since, have preferred to have their portraits painted to having their walls painted with noble historical and allegorical scenes.

In this country more than in France there was a permanent prejudice against painting which was what I would describe as of a counter-reformation character.

To conclude, there is one artist who seems, in a way, to have bridged the gulf between the taste represented by Amigoni and the taste represented by his Italian successor in England, Canaletto, who had nothing to do with wall painting at all. Antonio Joli was a *pasticheur*. He came here to paint scenery at the opera. He had worked in France. He was born at Modena. He had worked at Naples and, I think I am right in saying, at Madrid. While working at the opera in London he decorated a charming hall in the house of his employer, an operatic impresario, which is still to be seen at Richmond in Maids of Honour Row. This painting is pure pastiche. The pictures were actually taken from the engraving of Fischer von Erlach's *Entwurf Einer Historischen Architectur* from the Topographia Helvetii.

This is no longer anything like historical painting. It is high-class wall paper. The day of the great historical painters had gone and with it my lecture comes to an end.

I have been talking this evening about Venetian painting in English houses. If you go into the courtyard of the Royal Academy, with a very little effort, by holding your hand before your eyes so as to cut off the upper storey of the Royal Academy building, you will see Lord Burlington's villa in Piccadilly. The only substantial alteration is the addition of the top storey as a small screen between the two projecting wings. If you go in the door, you will see on the walls of the staircase two examples of Venetian decoration—the two paintings by Sebastiano Ricci. If the Secretary and Council will allow you to penetrate into the Assembly Room and the Council Chamber, you will see more and better decoration by Venetians. But if, as I rather suspect, they won't, you may console yourself with the thought that one of the ceiling paintings will be restored to its rightful function next year and hung as a wall painting on the walls of the Academy at the Eighteenth Century Exhibition which is to be next year's Winter Exhibition.

DISCUSSION

The President, at the beginning of the meeting, said: I now have the very pleasant task of introducing to you Mr. Francis Watson, who is going to give us a paper on 'English Villas and Venetian Decorators'. I will not detain you by saying much about him, except that we have already acknowledged our debt to him in connection with the Exhibition of Venetian Villas upstairs.

Mr. Watson is Assistant Director of the Wallace Collection. Needless to say, he knows a good deal about French furniture. In fact, I expect he has a nice collection of his own. His chief love, I believe is Venetian painting. I understand he often goes to Venice and stays in one of those villas. It has been in my mind to ask him if he would like a travelling companion some time!

The Wallace Collection is very handy, and I will tell Mr. Watson that when it is raining my wife and I always go round to look at his collection. He will not be immune from interruption in the future. I shall certainly call on him and ask to have the fine points explained.

Sir James Mann, M.A., B.Litt., P.S.A., F.B.A., Director of the Wallace Collection, moving a vote of thanks to Mr. Watson, said: First of all, I should like to thank you for your kindness in inviting me here this evening to hear Mr. Watson's lecture. Mr. Watson is, of course, my friend and colleague at the Wallace Collection. I know how often he has been to the Veneto and studied in his native land the art which he has described tonight as having been transferred to England.

Among the works by Italian painters in England, he mentioned the church at Great Witley in Worcestershire which was moved from Canons. He mentioned that it had just been saved. I should like to emphasise the

fact that it has only been saved with the greatest difficulty and in the nick of time. Just over a year ago the Archbishop of Canterbury launched a campaign to raise money to save and preserve the English country church. The campaign was rather thwarted first of all by the floods on the east and south-west coasts, when a large sum of money was raised, and very rightly. It was also thwarted by the big appeal of the Dean of Westminster for Westminster Abbey. Consequently, the amount of money that has come in to date is not as great as was expected. It amounts so far to only £300,000 out of a total of £4,000,000 which the Church expects, over ten years, to collect. But I am very pleased to say that out of this small total, which I hope will end up by being a large total, the Archbishop's Commission has taken over the saving and restoration of Great Witley church.

The house is being pulled down. The park is being 'dis-parked'. The church, which was in a very bad state of repair, was due to be demolished. But the Archbishop's Commission, of which I have the honour to be a member, has promised sufficient money to do the whole of the work. I am glad to be able to mention this because very shortly the Archbishop will be launching a new appeal, and I hope that the Royal Institute of British Architects and all those who are present, whether they can give large or small sums, will realise the broad-mindedness with which this money is being applied to buildings like Great Witley, which is not a typical English parish church, and to buildings which are not necessarily of the Anglican denomination.

Possibly the reason why I was asked to speak today is that it was known that I once lived for a year and a half in the Veneto. By an accident of history I was a member of one of the British divisions sent from the western front to the Italian front in the autumn of 1917, when the Germans made their great drive at Caporetto and the Italian army was thrown back upon the Piave. When we arrived there the real danger was past. But we found ourselves not only plunged into an entirely new war but into an entirely new landscape, dotted literally with hundreds of villas and farm-houses. I was too young then properly to appreciate them, but what I do remember is that by great good fortune when we arrived we were given as our Italian liaison officer the owner of one of the most beautiful Palladian villas. He placed it at our disposal, and it became divisional headquarters. It was filled with red tabs and riding spurs and so it remained until the end in good hands, no damage being done at all, for the whole of the winter of 1917-18.

We had not been in the line more than a few days when I was ordered to reconnoitre a reserve position some distance away in our area. The first object that caught my eye about a mile and a half away, very clear in the autumn sun, was a white villa which I was able on reference to the map to identify as the Villa at Maser, one of the greatest Palladian villas.

frescoed by Paul Veronese. It was the French headquarters and it also was looked after. In those days we did not make a mess of houses as the British soldier did in the last war. One reason was that any damage had to be paid for out of the pockets of the officers themselves. We now live in more democratic days and all the bills are sent to the War Office when damage is done. Lord Cavan got the Villa Giovanelli, a name which Mr. Watson has already mentioned this evening. A number of villas were used not only as headquarters but also as field hospitals behind the lines.

I understand that the Exhibition was collected and exhibited in Italy with the intention of saving these villas which are not now, with certain exceptions, lived in by the families who owned them. Mr. Watson's suggestion that the Exhibition should be brought over here was an excellent one. I should like to thank the R.I.B.A. for housing it and making it available to the British public in so prominent a place.

Mr. Ralph Dutton, F.S.A.: It gives me great pleasure to second the vote of thanks to my friend Francis Watson for his most illuminating lecture. It gives me an opportunity to pay a modest tribute to his really remarkable and varied knowledge. He is a great authority on French painting, Italian painting, the *Ebénistes*, and also china, including that very important domestic science of cooking. Although he disclaims any knowledge of architecture, he clearly has a sound knowledge of architectural decoration.

His lecture brings out very clearly the tremendous debt which we owe to the Italian artists and craftsmen who came to this country, those artists who covered, as we have seen tonight, walls and ceilings with wonderful scenes and the stuccoists who embellished buildings with their incredible fertility of imagination. They really provided this country with the finest and most magnificent phase of English domestic art. It was sad that the phase lasted so short a time. Once the fashion passed, it passed so completely that a great deal of this fine work was ruthlessly destroyed.

Having seen the wonderful photographs in the Exhibition, I personally can understand very well how the late Stuart rich landowners sailing down the Brenta decided to transport that happy style of architecture with the decoration which it contained to their own broad acres. But I have always been a little mystified as to why the *villa rotunda* exercised, above all, such a fascination. Its plan, as we all know, is not very suited to the English climate, with its high central hall and its windows and dome. It must be delightfully cool and dim in the proper place, but far too cool and dim in England, as we all know.

I should like once more to thank Francis Watson for his admirable and illuminating talk and to say what a pleasure it is to me to second this vote of thanks.

Professor Rudolf Wittkower: May I say a word about the admirable lecture to which we have listened? I am glad, in particular,

to have listened to it because I happen to know a little more about architecture than about the decoration of these houses. Mr. Slater, above all, is a revelation to me. We do not know very much about him, and I have made his acquaintance tonight. I am very glad that I have.

There is one problem on which I might perhaps comment for a moment—the strange fact that we have Palladianism in England from about 1715 onwards—a very simple outside, porticoes, simple windows, and so on. Inside we find the whole of the Venetian decoration, which seems to be a peculiar contrast. We are so used to this contrast that we hardly think about it. We are used to finding rich decoration in these houses.

I have often asked myself how they go together—Palladianism and this kind of decoration, and I am sure the question cropped up in those days. I have a feeling that Lord Burlington was not quite happy about the combination after the initial attempt to repeat what he had seen in the Venetian villas. I do not think he would have employed grand Venetian wall painting, or Venetian painting in the manner of wall painting, in the 1720's. He did that before 1720. In houses like *Holkham* there is a distinct tendency to get away from the Venetian interior. In my opinion, the really severe Palladians tried to harmonise the exterior and the interior; and it may be that the departure of *Pellegrini* and others was connected with a feeling about things to come. I am not sure whether that is correct, but I think it is. The general taste of the Palladians may have moved away from the rich Venetian decoration.

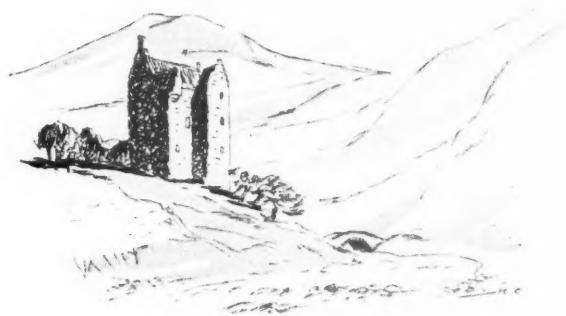
One word about *Leoni*: *Leoni* worked in *Düsseldorf* as well as *Pellegrini*. He came over and joined the Burlington circle and seemed to be one of Burlington's men, since he published and illustrated English Palladian papers. *Moor Park* seems to have a kind of Venetian style which was perhaps too jolly for Burlington and his school. In the late 1720's Lord Burlington stopped supporting *Leoni*, and I suppose the reason why he did that was that the architecture plus the interior Venetian decoration was a bit too much for the severe Palladian taste which he propagated.

Mr. Christopher Hussey [Hon. A]: I should like to thank Mr. Watson for a most interesting paper. It was so enjoyable. I thought we might pass on to discuss the effect of the Palladianism on English decoration and design, because that joins up with what Professor Wittkower has just said. Most of the Venetian painting and decoration which we saw is not in Palladian villas in England. It is nearly all in a more baroque type—the *Vanbrugh* type of house. I refer to the *Montagus* and so on. The *Mereworth* paintings also come in. In many ways *Mereworth* was more baroque than Palladian.

Once poor Burlington comes on the scene, a Puritan austerity seems to descend—a very fine and beautiful Puritanism; but sooner or later all the Venetian boys have to hurry home. But that is a larger subject.

Mr. Watson: Thank you all for the very kind reception you have given me.

The points raised by Professor Wittkower are very pertinent to the subject we have been discussing. I did mention very briefly in passing at the beginning of my lecture that the Venetian movement was not exactly parallel with the Palladian movement. It started in the high baroque house of *Vanbrugh* and ended in the London vernacular. It is perfectly true that Lord Burlington himself only employed Venetians at the very beginning of that period in his life when he became interested in the arts. There is no doubt Venetian wall painting did not fit in with English Palladianism and English taste. I suspect the reason why we employed it so lavishly at places like *Canons* and *Moor Park* was that they were being built not for people whose taste was very pure but for people in whom there was a very distinct trace of vulgarity. Mr. Styles was certainly a 'jumped-up' gentleman from the city who had made a lot of money rather quickly, and I expect he thought he would impress his contemporaries very much by employing these Venetians. It would be unfair to describe the Duke of Chandos as a jumped-up gentleman. Most of his money was made out of the South Sea Bubble and I rather suspect he was doing something of the same nature, too.





The President and Mrs. Robertson with Mr. Kenneth Cross, Hon. Secretary R.I.B.A.

Field-Marshal The Right Hon. Earl Alexander of Tunis, K.G., G.C.B., G.C.M.G., C.S.I., D.S.O., M.C., Hon.[F] Minister of Defence: On rising to propose the toast of the Royal Institute of British Architects I should first like to thank you on behalf of my wife and myself for your kind invitation which has brought us here this evening and for your very kind hospitality to us. I must confess that architecture is a subject of which I know very little—and perhaps that is a good thing, because it allows one the freedom to express one's feelings, whether favourable or not, without knowing or realising the difficulties with which architects are faced. I know that there are many difficulties, of the nature of which I am unaware.

There is no doubt that there is a tremendous scope for your profession at the present day, when there is still such a great shortage of housing and where there is so much rebuilding to be done in the blitzed areas of this country. From what I have seen of the new buildings which have been erected by my right honourable Friend, the Minister of Housing, I have nothing but praise for them. I think that the new buildings which have been erected are of excellent design and taste, and they fit into their surroundings as good buildings should. I am quite sure that when they become settled down and mellowed by age they will be of some considerable charm.

Speaking personally, I can think of no more inspiring profession than your own, which has such tremendous scope for imagination, creative art and utility. The arts have always flourished when there is need of them. This was certainly the case at the time of and after the Renaissance, when rich patrons of art demanded both comfort and pleasure. It may be true that today there are no rich individuals who can be patrons of the arts, but there are wealthy companies and powerful corporations who can be our present or future patrons of the arts.

In any case, we can recognise and be grateful that the patrons of the past have been responsible for giving to this country houses and other buildings as fine as any

The R.I.B.A. Dinner 1954

At Grosvenor House, 19 February 1954. The President, Mr. Howard Robertson, M.C., A.R.A., S.A.D.G., in the Chair

in the world today. It was my good fortune to be brought up in Ireland, in a house which was a gem of architecture at the time it was built, and I have always been grateful for that because to a large extent it has been responsible for my appreciation of the arts.

When I was in Canada I was very much impressed by some of their architecture, as, for example, that of Quebec City. As you know, Quebec City was built by the early French settlers over 300 years ago, and it is delightful. It has a distinct French flavour and a French charm all of its own. But if we pass further across the Canadian continent we come to cities like Toronto, Winnipeg and Vancouver, where the construction of their buildings and the whole layout of their towns typifies the virile spirit of the New World. After all, what can be more impressive than to stroll down Fifth Avenue, in New York, on a summer's morning, and see those magnificent skyscrapers silhouetted against a blue sky?

In admiring the sky-scrappers of New York, I think we should pause a moment and inquire why they have that beauty; and I think the answer is this: they are magnificent because, as buildings, they are doing their job in the most economical manner. I have always been brought up to believe that in the engineering world any structure which does its job in an economical manner and with the least effort is fundamentally right. That is why I believe, of things like bridges and certain parts of buildings and aircraft, that if they look right they nearly always are right.

I hope you will forgive me and not think me impertinent for expressing views about a subject on which I really know very little, but if you cannot you should remember that it is entirely your own fault; there is no one to blame but yourselves, for you have made me an honorary member of your august body. But when I speak of these problems, I know that your Institute is well able to handle them. I know that you have provided places where students can learn from the finest experts and exponents of your art how to apply the technical and scientific principles with good taste so that the standards of fine workmanship which you have always set yourselves will be maintained.

I was very much interested to read in—I may say so—*our JOURNAL* the other day—that there is a competition for architects, who are invited to design the Canadian home of tomorrow. If I were an ambitious young man who wanted to win the prize, the first thing I should do would be to go to Canada and learn how they keep their houses so beautifully warm! Speaking from personal experience, I should say there are several ways in which they do

it. First of all, they arrange things so that the doors and windows of their houses fit. In consequence, of course, they do not suffer from the various draughts which we enjoy in this country. Secondly, they arrange their plumbing in a strange and curious way whereby their pipes do not freeze and burst! I suspect that the pipes are on the inside of the house rather than the outside. Thirdly, of course, their houses are centrally heated and all the passages and rooms are kept warm in consequence. My only criticism of Canadian houses is that they are generally far too hot.

But I do not think the question of temperature in houses really matters as much as all that. I think other things matter much more. After all, the temperature of a house is something which can easily be solved by any good engineer, but the other things are more important. For example, I think you want to enjoy living in a house where the rooms are all of notable proportions—not too large but, on the other hand, designed so as to give you a feeling of spaciousness. Remember, you have to live in the inside, not the outside; but the outside is also very important. It would be nice—I have no experience of it yet—to live in a house of which, when they see it, people say, 'What a delightful looking house. I should love to live there'.

I admit that all these requirements which I have suggested to you are difficult and that the difficulties are not easily resolved, but if anybody can solve these problems it is you. No one is more capable of doing it than this august body of architects, whose hospitality and good company we are fortunate to enjoy this evening.

When we consider some of the beautiful buildings which have been constructed in recent years we realise that there are none finer than, for example, Liverpool Cathedral, which is one of the finest pieces of architectural design which this country has had for many years and can well hold its own among the other cathedrals of this country. In the business world, there are few finer constructions than Battersea Power Station, which is a very successful answer to a very difficult problem concerning space.

We must surely recognise that British architects are among the finest in the world. It is only right that that should be so when we consider that they are the spiritual—or if I may say so the architectural—descendants of Wren, Inigo Jones, Wyatt and a host of other great masters of the past. This illustrious mantle has now descended to these gentlemen, our friends and hosts, whom we see, whose hospitality we accept this evening, and who we know are not only worthy of the past but are alive and aware of the needs of the present.

The President: I think we were very well advised to have Lord Alexander here tonight—the Minister of Defence: if anybody needs defence, it is the architect! When I heard him eulogising British architecture I had a faint qualm. I agreed with everything he said, but I had a feeling, 'Things are not what they seem'. Look at the company tonight, for instance—all these people sitting here in a fine modular co-ordination! They are a very prosperous-looking lot of people—a more prosperous-looking lot you would not want to see—happy in their future and confident in their ability; but most of them are our guests!

Lord Alexander is a great soldier and a great administrator and Minister; but what is he really? He is a painter. He is a man who has exhibited in his own right. Before dinner I thought he had wanted to be a painter, but he told me he would have preferred to be an engineer, which is an awful thing to say! He is a very good painter—a standing menace to all professional painters. This thing is growing, from the Prime Minister downwards, and I do not know what we shall do about it.

Next, there is Mr. Attlee. He regularly frightens me about twice a year with something about a levy on the capital which I have not got, but as a man I have always regarded him as a friendly and very human being. I cannot reconcile these things at all! There again, he is not what he seems.

Later, we are to have the toast of 'Our Guests' proposed by Sir Hugh Casson. There is a man who ostensibly is a serious and imaginative architect, but really he is an imp of mischief, as you will probably discover later. Lastly, myself, ostensibly a ponderous President. But the truth was probably in the mouth of the cabman who took me home from a dinner not long ago. As I paid the fare, he looked at me and said, 'Excuse me, Sir, but are you not some kind of an old actor?' I have been pondering that remark ever since.

Tonight we have the most distinguished guests we could have, but there are one or two notable absentees. I should like to mention them. Mr. Harold Macmillan, with his 300,000 houses and more, has already been referred to tonight. I suppose he has an even bigger problem ahead of him with the rehabilitation for which he has to work. Emerging from this, one feels, is something very important: we have miles and miles of property which could be rehabilitated and will be rehabilitated. It is an awful thing that we have this derelict property.

I think the architects and builders of this country are just the fellows to recondition property, because they have enormous experience. After all, the Englishman was brought up on make-do and mend. Not only are both those professions competent to do the job, but there is something very human about rescuing people. I think people of all political parties will agree that rescue work is near to nature.

Sir David Eccles is not here tonight. I pass over the question of Carlton House Terrace and will speak only of the City.

Some blame Sir David for having suggested doing something about the City. Some say that perhaps he is doing too much; others that he is doing too little. I do not know. But, after all, the Minister has some ideas, and all the critics seem to have none; they are completely negative. I feel that anybody who can say something positive in these days is a man to admire, so I deplore the unavoidable absence of Sir David Eccles tonight. I think the problem of the City, as outlined by many writers in the Press, is almost insoluble. Nobody will ever be completely satisfied, because 'nobody' means 'everybody'.

The big problem that we have in modern architecture today is the window. I do not think we have ever thought it out. I hope Lord Alexander will forgive me for talking like this, but the window is very much on my mind at present. If you look back into Elizabethan times you will find that Elizabethan architects were much better at dealing with the window than we are. I suggest that we look back on what the Elizabethans did. With all respect to the technical journals, the modern architects might do worse. Looking back at the Elizabethans, I think of Hardwick Hall, 'more glass than wall'—you see I know my Banister Fletcher as well as anybody!

Having dealt with architecture in a few well-chosen words, I should like to say something about our troubles at the R.I.B.A.—our troubles are triplets, being the official, the salaried and the private architects. All I can say about them is that the R.I.B.A. is trying to do the best for all of them. Like all people in the nursery, they are extremely difficult to deal with, but I expect we shall get over that in due course, especially after my term of office has finished!

I should like to conclude by saying what a marvellous thing it is that the Royal Gold Medal went this year to Arthur George Stephenson of Australia. It is the first time that the medal has gone to an Australian architect. It is also the first time that the medal will be presented personally by a Sovereign. I think Arthur George Stephenson has got an exceptional double first. That is something which has happened in my term of office and for which I am very grateful. I hope it will occur again. Perhaps Canada, the country which Lord Alexander has illumined, will get it next time. I do not know; I am not making any prophecies.

Some very nice things could be said about France—and I see M. Massigli making an attempt at a blush, which I very much appreciate. I now pass to more able speakers than myself. Thank you, Lord Alexander, for giving us this light-hearted, agreeable and really very important theme, for you alluded to the great weakness of British architecture, which is the plumbing.

Sir Hugh Casson, M.A. (Cantab.) [F], President of the Architectural Association, proposing the toast of 'Our Guests', said: I was in Manchester the other day—I am not ashamed to admit it—and was in a department store, where there was an exhibition of modern furniture. Next



Mr. H. S. Goodhart-Rendel, Past-President, the Duke of Wellington [Ret. F.] and H.E. The French Ambassador, M. Massigli

to me were two Manchester housewives. One looked at the furniture and said to her neighbour, pointing to a little coffee table, 'That is not what I was brought up to regard furniture as'. I have a little sympathy with her, not because of the table—it was rather nice—but because the invitation which I had to be here is not what I was 'brought up to regard an invitation as'. I was asked to come; all-unsuspecting, I accepted. Sooner or later, of course, came the pay-off. I might have known that you never get anything from another architect without something being expected in return! It was, of course, 'Will you propose the toast of "Our Guests"?'

Of course, it was a great honour to be asked and very flattering—like Max Beer-bohm, if I cannot get praise, I will always settle for flattery. I accepted with the greatest of pleasure. I asked for a list of the guests, but when I received it my heart sank to my boots, for I looked down a list of statesmen, vice-chancellors, M.P.'s, ambassadors, distinguished civil servants, Cabinet Ministers, bishops, fellow members of presidential chain gangs—now in their last few weeks—and I thought, 'How am I going to deal with this very eminent and very distinguished bag of all-sorts?'

So then I rang up the Secretary and asked, 'How should I deal courteously with all the very distinguished people who are to be our guests?' He laughed with that care-free laugh of a man who has no responsibilities and said, 'Pick them at random or take them alphabetically if you like.' I tried that—Alexander, Attlee, Asquith—it is hopeless, you see! Your time is nearly up and you are not out of the A's.

So here I am, floundering in the sand of indecision as to how to deal with them. In the end I decided that there is probably at least one thing they all have in common, and that is an interest in the arts and architecture. There is no doubt about M. Massigli or Mr. Boland; they are not English and their interest in the arts may therefore be assumed. I never go to an art gallery, or to a cinema for that

matter, without meeting M. Massigli coming out, and how either of us gets his work done I do not know! Mr. Boland, our distinguished guest from Ireland, is married to a painter and his Embassy in London shows him to be a fine patron of the decorative arts. The President has referred to Lord Alexander's skill as a painter. I think he will not mind my saying that he is probably the second-best painter in the Cabinet.

What is probably less well-known to you, if I may be serious for a moment, is that during the Italian campaign the work which the Monuments and Fine Arts Division managed to achieve was largely due to Lord Alexander's direct personal initiative and support throughout. I am told that at the height of the battle of Florence, when one would have thought he had a great deal to consider, he found time to drive personally to the place where the treasures of the Uffizi Gallery were stored to make sure they were being properly looked after. That is an attention to detail which is wholly admirable. Then there is Mr. Attlee.

I have heard Mr. Attlee admit once in public that he used to hold the other end of a measuring tape for his brother, who is an architect. No more loyal friend of an architect could be found than the man who is prepared to hold the other end of the tape. Take Sir Roderic Hill, that most distinguished airman; if you press him, he will reveal that he started life at the drawing board and easel. As for Mr. Willink, there is no need to press him, for he bears a name honoured in the profession. He is also something in the shape of a client, so I am particularly pleased to be near him.

Then we come to Lord Asquith, who is later to have an opportunity to speak for himself. (Not for nothing was he Chairman of the Equal Pay for Equal Work Commission.) He will tell you what his interests in the arts are, but I cannot resist saying that whenever I think of a Lord of Appeal—and I must admit that I do not think of one very often—but when I do I recall a remark of Stephen Leacock, who when a youth approached him with some simple request wrote, 'Something in the upturned face of the boy appealed to me. I threw a brick at it.' I hope that will not be taken personally.

May I, finally, select one more guest—Sir Richard Coppock. He is an artist in many ways, particularly in negotiation. I have not seen him for three years. We were on the South Bank and he, with his usual patience and good humour, was helping us to settle a strike which originated, I think, with the electricians. The South Bank has gone, but he is still with us, I am glad to say; so is the E.T.U. and so is the strike!

In conclusion—blessed, blessed word. In any case I have detained you too long—may I remind you of George Bernard Shaw, in his days as music critic, at a Chamber Concert at the Wigmore Hall. It was a rather boring recital by a quartet. After they had groaned and squeaked their way

to the end of the final movement, his neighbour, sensing a certain restlessness, said, 'This quartet has played together for more than 12 years now'. Shaw replied, amazed, 'But surely we have been sitting here longer than that?'

The Right Hon. Lord Asquith of Bishopstone said: On behalf of the guests I should like most warmly to thank Sir Hugh Casson for the language, so witty, so graceful, so felicitous, and at the same time so refreshingly remote from the subject, in which he has commended this toast to you. It would be idle for me to speculate on what mischance has selected me as the one of your guests to respond to this toast. In Sir Hugh's language, 'I do not know what I am as'. Certainly I yield to no man in my ignorance of the principles of architecture.

But I possess one advantage which is possibly denied to my fellow guests. For 13 years—eight years as a judge of the King's Bench and five years as a Lord Justice of Appeal—I lived, moved and had my being in the most hideous building in England! When I describe that as an advantage, I mean an advantage in two respects—first of all, by seeing at close quarters what is to be avoided and abhorred, you get a negative notion of what to admire and what to pursue. Secondly, when you leave that building in the Strand every other building in sight is a luxury and a feast to the eyes.

When I reflect on the Royal Courts of Justice I am reminded of the story about Mr. Balfour, as he was then, or Lord Balfour as he became. In 1918 he was in America and was shown what was then regarded as the highest sky-scraper. His companion said, 'Mr. Balfour, I would like you to meet the tallest structure in the United States'. Mr. Balfour was a most courteous man and had a flattering gift of uttering a gasp of admiration at what was shown to him; and he said, 'Ah!' The man continued, 'It is constructed throughout of reinforced concrete'. 'Ah!' said Mr. Balfour. 'And totally indestructible by fire.' 'What a pity', said Mr. Balfour, before he could stop himself.

I sometimes felt the same regret and uttered a mental sigh when, during the war, the bombs which laid waste the Temple and all those beautiful things were so disgustingly merciful to the Courts of Law. The total bag of the German bombers was, I think, one court, and that was only a Chancery Court. That is what it means to have a ruthless enemy!

If we judges, at one end of our pilgrimage, have to live in the Law Courts in the Strand, we are compensated when we go on circuit, and I would recommend everybody—not some of you experts here, but the ordinary people who are interested in cathedrals and ancient churches—to become judges at once, because it is far the best way of seeing them. Let me run briefly over the list you get if you go on the north-eastern circuit. When you have had nodding acquaintance with the Roman Wall at Newcastle, you go straight to

Durham, so savage and magnificent, and then within a week you go to York Minster, not forgetting to see Beverley Minster. If you go on the south-eastern circuit there is Norwich, Ely, King's College, Cambridge, and so on.

If you go on the midland circuit you get Southwell cathedral and Lincoln. When I first went to Lincoln on circuit an American had recently gone over the cathedral. He was asked what he thought about it. His words, as far as I remember, were these: 'I think it is very cute of these English to call this little God box after our Abe.'

Perhaps I may terminate this tour on my own circuit, the western; you see Salisbury, Winchester, Wells and eventually Exeter. At Exeter, as at other circuit towns, there is a complaints book in which judges are encouraged to put down their complaints. Generally it takes the form of some criticism of the temperature of the bath water or something like that, but it is recorded that one judge, who had been spoiled perhaps by his experience in the north, made this entry, 'I am accustomed to a larger cathedral'.

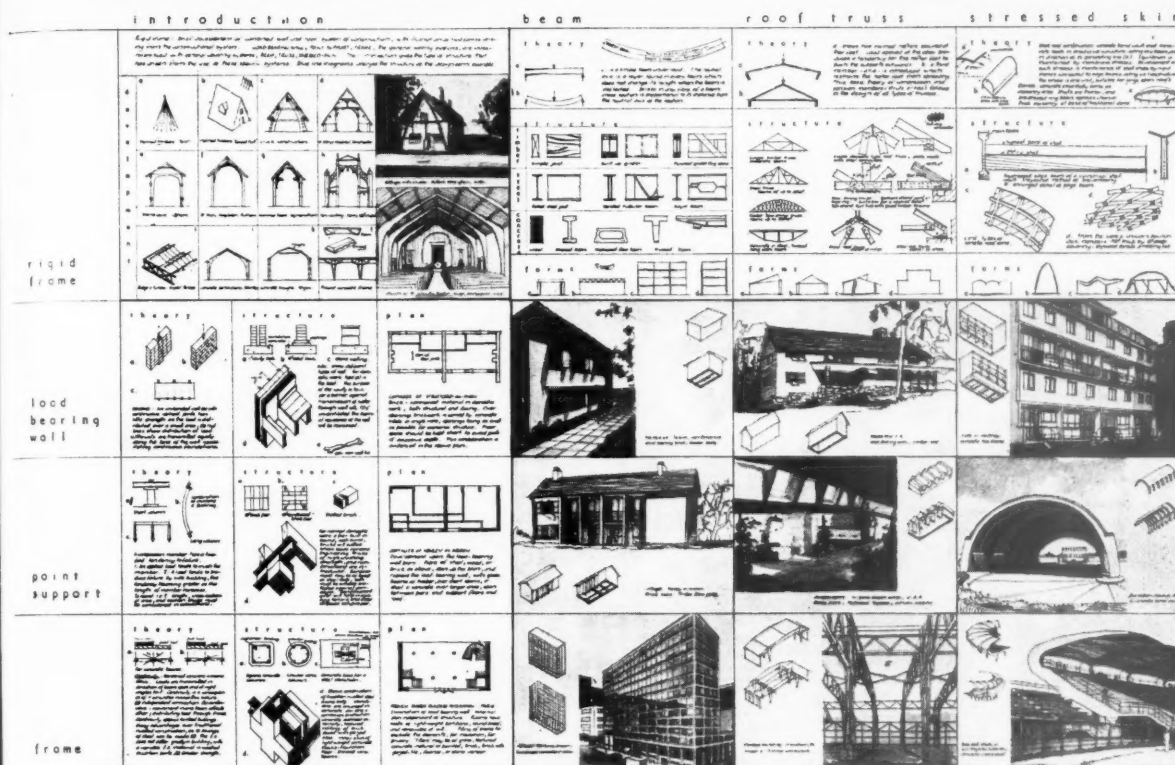
I have always felt that architects, apart from obviously being benefactors of the human race, are an extraordinarily fortunate race of men in one respect. Whatever dream their imagination conjures up can be translated in their life-time into some solid durable material. Take an actor—his performances fade like smoke on the air. Nobody can reconstruct the sensations he produced in his audiences. The same applies to the good doctor, for indeed it is impossible to suppose that the best surgeon in the world will be able to console himself in his declining years by contemplating in ecstasy the scars—honourable scars, no doubt—which he has left on the abdomens of his patients; or that the dentist could gaze in ecstasy on the fillings he has implanted in his patients' mouths.

It is very different in the case of an architect. What he has done, if he has had his way, is embodied in some permanent medium. I often think it would be very pleasant to be Sir Giles Scott and reflect that you had thought of something at the age of 23 and seen it realised in Liverpool Cathedral before your death.

In spite of the rather pessimistic remarks which have been made, I think there is a great opportunity now. War, measureless evil though it is, has some felicitous by-products. After all, it concentrates and telescopes development, for instance in medical science or nuclear physics; it concentrates the development which might occur in 30 years into four or five. In architecture, of course, war has destroyed unforgettable buildings; we cannot forget Wren churches in the City which were wiped out. But in other respects it has left a clean slate to receive new impressions of architectural genius, and the fact that we know that the Institute will seize its opportunities boldly and wisely and exploit them to the uttermost is only one reason why we are so proud and pleased this evening to be your guests.

STRUCTURE & FORM

3



Testimony 2C. Analysis of Design showing the relationship of Structure and Form. This example is in freehand pen line and wash



R.I.B.A. Testimonies of Study

Notes for the Guidance of Students preparing Intermediate and Final Testimonies of Study

THE LEAFLETS concerning testimonies of study prescribe a course of training preparatory to the Intermediate and Final Examinations.

The purpose of the studies is twofold. The first and more important purpose is, as described in the leaflet, to require the student to undertake a minimum course of study, well-balanced and in logical sequence, in order to equip himself for the actual examination.

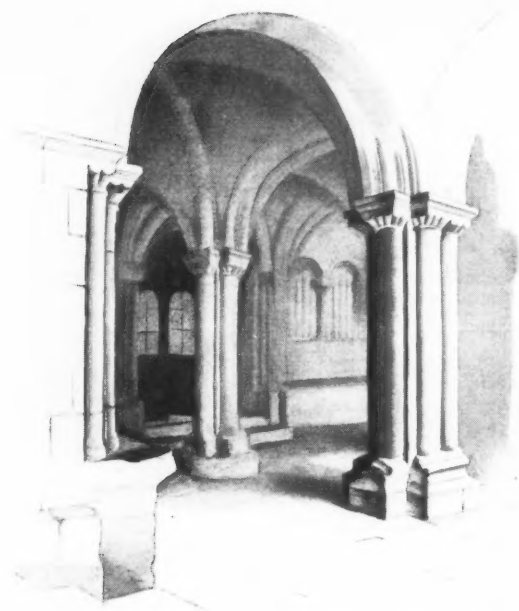
The second purpose is the necessary and unavoidable one of checking the student's progress, stage by stage, and requiring him to demonstrate his fitness to sit the examination. 'Testimony' is defined in the Oxford Dictionary as 'evidence', or 'demonstration'. Difficult though it may be for the candidate to believe, the Institute regards the examination aspect of this matter as being of less importance than the study which is evidenced or demonstrated by the work submitted. In other words, the submission and marking of testimonies of

study is not looked upon as a spread-out form of examination but rather as a means of ensuring that the student has undertaken the necessary minimum course of study and has profited thereby. It was to this end that the scheme was revised some years ago to require approval of work in one group before submission of the next group. Rejection of testimonies implies that in the opinion of the examiners, based upon the evidence supplied by the student, he has either not made an adequate study of the subjects concerned or has not yet profited sufficiently from the study.

It often appears that the student's approach to the testimonies (as also to parts of the examination) is that of a solver of crossword puzzles. He assumes that the examiner 'wants' certain things and he tries to supply these imagined wants rather than display the results of his own convictions and ability. This is likely to result in disappointment for the candidate. Most architectural problems can be approached

in many ways and, within the limits indicated by the leaflet and the programmes, the examiners endeavour to preserve open minds on matters of design, technique and architectural style. The criterion is simply whether the testimonies display evidence of worthwhile study and whether the student appears to have reached the standard that can reasonably be expected of him at his particular stage.

The Institute and the examiners, despite their sympathy with the student who does not have the benefit of adequate instruction and guidance, cannot constitute themselves a teaching body. They can only lay down in general terms what they consider the desirable approach to the requirements of the examination system. The illustrations show typical examples of testimonies which are considered to fulfil the objects of the various programmes. These are not offered as perfect or outstanding examples but rather as representing a good average standard, to which all candidates may



SENT BUILT TO THE ROMAN ARCHITECTURE
BY THE ARCHITECTURE



Testimony 1A. Freehand Drawing. Left, an architectural interior; right, an exterior

THE UNKNOWN SOLDIER 1914 ~ 1918

Testimony 1C. A Roman lettering inscription in pencil and wash

reasonably aspire. The particular styles or drawing techniques illustrated should also be regarded merely as reasonably good average types and not as being favoured above others. Conversely, some common but less desirable characteristics of testimonies submitted are described below.

Testimony 1A: Freehand Drawing. Not every good architectural student will find free-hand draughtsmanship easy and natural and still fewer will emerge as skilled graphic artists. At this early stage it is not expected that great artistic ability will be displayed by many students. Nevertheless, a feeling for three-dimensional form, the ability to represent three-dimensional form by accepted conventions in two dimensions, and

conversely the ability to realise the three-dimensional significance of such conventional representations, is of such importance to the architect that some elementary proficiency in this direction is considered essential. Furthermore, the student having the minimum natural ability which the potential architect must possess can at least learn or be taught the simple mechanics of such three-dimensional drawing, together with the simple supplementary techniques of shading, washes or colour suggestion, even if the result falls short of great artistic merit. Students not possessing any pronounced natural artistic ability would be better advised to confine themselves to these simpler techniques and more direct statement than to attempt to cover up a lack of such ability by compli-

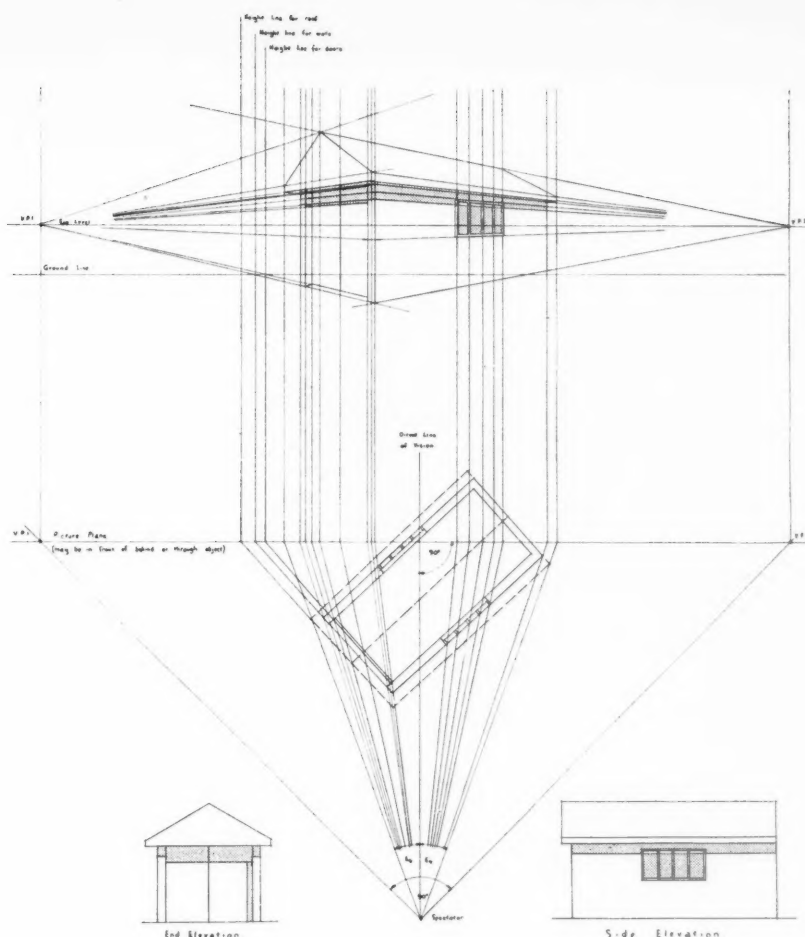
cated techniques or elaborately overworked drawing.

The copying of photographs is greatly deprecated. The result is usually bad and the student thereby denies himself the useful lessons to be learnt from the direct observation of nature which are so necessary to his future development.

Facsimile copying of other artists' drawings can have a recognised and legitimate place in the study of drawing techniques, but it is undesirable that the examples submitted as testimonies should be direct copies of other drawings. The serious student should have the honesty and courage to present in his own 'hand-writing' a subject of his own choosing. Such characteristics will usually be apparent to the examiners and will be dealt with sympathetically.

So far as subject matter is concerned, the directions given have been and will no doubt continue to be interpreted fairly liberally both by students and examiners. The honesty of purpose referred to above will outweigh a degree of immaturity in the selection of subjects, although the student would do well to look elsewhere than the 'pin-up' magazines for his inspiration.

Testimony 1B: Sciagraphy. This testimony will necessarily follow a study of the theory



P E R S P E C T I V E

Testimony 1D, Perspective. Ink line and wash

and practice of conventional shadow casting, and apart from its practical application to the rendering of architectural drawings it is of great value in compelling a study of simple solid geometry.

The arrangement of solid forms, which must first be designed, should be an interesting combination of shapes, sufficiently closely grouped so that the shadows cast by some of the shapes fall upon other shapes, and preferably having a plain background upon which the shadows of the group will also be cast. The scale must also be sufficiently large for the spherical shapes to be properly determined by the method of sections. Lastly, the construction lines must all be clearly shown, as required in the programme. These are often omitted or are drawn so faintly that they cannot be easily checked.

Testimony 1C: Lettering. This is a subject on which guidance is essential, either in the

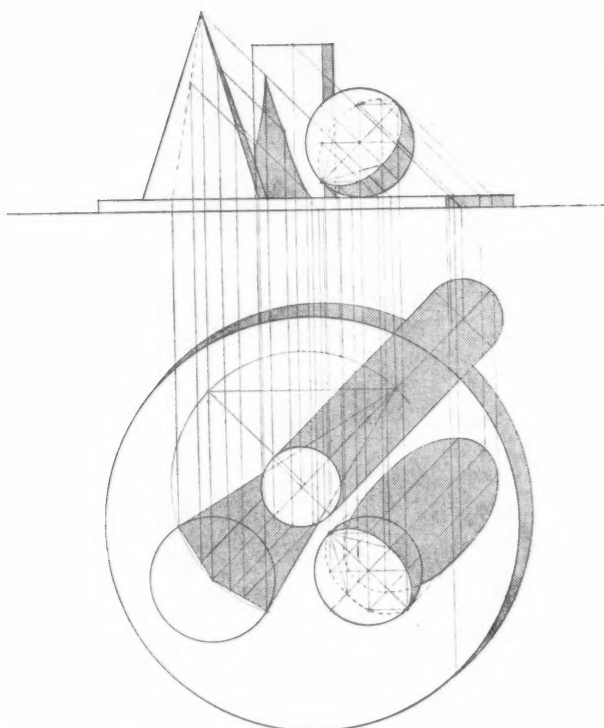
form of personal instruction or by reference to one of the several text-books available. The forms of good Roman lettering have long been recognised as worthy of careful study, being as they are the basis of all our western alphabets.

The study of Roman lettering completed, it is regrettable how frequently the design of the title page or handbill falls below the classic standard. Although it is impossible to state here the accepted rules of good design it can be said that students frequently fail in one or more ways, such as the choice of a poor type of lettering, the use of too many different types on one page, bad proportioning of the chosen lettering, poor placing on the page and failure to adjust satisfactorily the relationship between the lettering and the background on which it is displayed.

Testimony 1D: Perspective. Probably the commonest errors in this study (apart from

geometrical inaccuracies) are the choosing of too small a scale to permit clear working and the over-elaboration of the simple shape prescribed. If the cottage suggestion is adopted the shapes should be deliberately simplified, omitting such minor details as window cills, gutters, etc.

Testimony 2A: Study of Historic Building Form. The object of this testimony is to provide evidence of the student's ability to conduct simple research into building forms and to comment upon the qualities of traditional building. The testimony requires the submission of four sheets, one on each of four subjects, chosen from the list given in the official leaflet. It will be seen that these subjects range from early Egyptian architecture to Renaissance buildings, and the material submitted can be based either upon personal knowledge of the subject or information gathered from reliable reference books. The research should be presented in



Testimony 1B. Sciagraphy. Ink line and wash

a simple manner with clear sketches suitably noted; the date and designer of the building being quoted wherever possible. Simple line drawings are preferable to fussy shaded or colour sketches and the number of photographs used should be kept to an absolute minimum. Studies consisting entirely of photographs are not admissible. The analysis should cover not only the external appearance of the buildings in question but their planning, construction and detail.

Testimony 2B: Study of Historical Detail. Following the study of Historical Building Form, this testimony is intended to take such study a stage further in the detailed examination of a particular portion of a historic building and the recording of it in an accurate manner. In common with the previous testimony, the example may be studied by measuring the actual building or referring to records already prepared by an accepted authority. In either case the name of the architect and the date of erection of the building must be stated if these are known. The leaflet points out that measured drawings prepared in this way cannot be re-submitted later as measured drawing testimony. Nevertheless, it is a pity that more students do not make use of this method in view of the valuable lessons to be derived. The choice is given of two programmes, one classic and one mediaeval, and complete details are given as to the drawings required. It is important, however, that the drawings should reveal the student's knowledge of the building in

question and show that he has taken some care in understanding the way it was built. In this instance also clean line drawings with simple cast shadows are preferable to overworked shaded or coloured sheets.

Testimony 2C: Analysis of Design. Four sheets of sketches are required for this programme, details of which are laid down. It is advisable that the student should consult a recognised reference book before attempting this testimony, as a great deal of nonsense can be written on the subject in question if the candidate has not given it serious study. The four sheets of drawings should be of standard size and consist primarily of sketch plans, elevations and sections, giving evidence of study of the considerations which affect structural design. Dates of buildings and architects' names should be appended wherever possible and reference to sources of information also helps to make clear that serious study has been carried out. Some photographs can be used in an analysis of this kind, but the main emphasis must be on careful drawings with adequate descriptive notes.

Testimony 2D: Design. This is the first of the design programmes and the candidate has the choice of subject from the published list. The programmes are devised to fall within the candidate's expected design ability at intermediate stage. The examiners do not have in mind designs of any particular type when the programmes are set, and a clean workable solution which has

been carefully considered in relation to its functions, siting and appearance is one which will be favourably received, provided that it is presented in a clear and workman-like manner. Highly coloured drawings are not recommended. Line drawings with blacked-in wall areas on plan and section, simple shadows on elevation and a light wash over window areas are easily read and easily understood. The student should consider the construction of the building as part of the design process, and although working details are not required as part of this testimony, and construction should not be shown on the drawings, it should be obvious from the drawings that the building can be erected without recourse to complicated and expensive engineering tricks. Where services and pipework are likely to occur in the building, and where ventilation problems arise, the provision of ducts should be considered. Particular problems such as circulation, the workability of staircases, the proportion and sizes of windows are all factors which will be considered by the examiners.

Testimony 2E: Sketch Designs. This programme consists of four solutions to programmes chosen from Part 1 of the book of sketch design programmes and it is intended that they should give evidence that the student has undertaken such exercises periodically during his course of work on his testimonies, rather than of the rapid completion of four sketch schemes at the end of the preparation period. With these designs greater freedom is allowed in presentation methods and in most cases a coloured perspective with key sketch plans forms the main requirements. Some of the sketches demand highly imaginative treatment and although the student is not expected to work in a medium beyond his capacity, these sketch designs do give an opportunity for the use of bright colour, interesting forms and some of the excitement which cannot always be introduced into a practical working scheme. Other programmes in the sketch design book are of a more practical nature, so that previous general comments on design still apply even though greater freedom is given in presentation.

Testimony 3A: Construction Design. The preparation of adequate working drawings is an important part of the architect's training, and this testimony is designed to show the candidate's ability in the preparation of working drawings of a simple building, selected from programmes marked B in the design programmes. The candidate is required to design the building and present it in the form of working drawings which should be clearly drawn in ink and adequately detailed. It must be remembered that the object of working drawings is to enable a builder to carry out the architect's design in actual building materials and the working drawing is the medium by which the necessary information is passed from architect to builder. With this in mind working drawings testimonies which have insufficient dimensions, inade-

ENGLISH RENAISSANCE



KIRBY HALL : NORTHANTS. (ca 1570)

Large hall, most notable, is extremely early Renaissance in character and reveals the French style. Except in the use of the 'caveau' which was about the other, most was of English stone, and English stone. The drawings show a plan of the house, and a section showing the roof and an adjacent room, and a view of the house from the street. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



WILTON HOUSE : WILTS. (ca 1600-1610)

House of Sir John Russell, 1st Viscount Bedford, 1610-16. The house is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



DINING ROOM : BELTON HOUSE : Lincs.

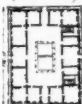
The dining room is a large, ornate interior space with a table and chairs. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.

ITALIAN RENAISSANCE



PALAZZO RICCARDI : FLORENCE (ca 1490)

Palazzo Riccardi is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



PLAN OF PALAZZO STROZZI : FLORENCE

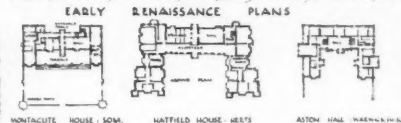
Palazzo Strozzi is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



VILLA CAPRA : VICENZA

Villa Capra is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.

The English Renaissance houses are a small number, but they are very important. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



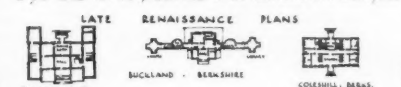
MONTACUTE HOUSE : SOMER. HATFIELD HOUSE : HERTS. ASTON HALL : WARWICKSHIRE

The English Renaissance houses are a small number, but they are very important. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



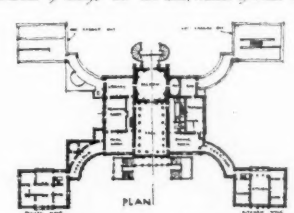
HOLLAND HOUSE : KENSINGTON (ca 1590)

Holland House is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



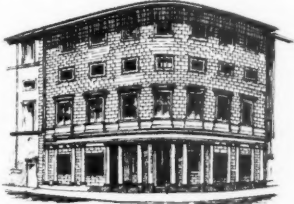
BELTON HOUSE : BUCKLAND : BERKS. COLESHILL : BERKS.

Belton House is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



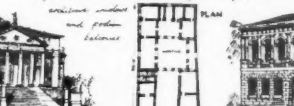
KEDLESTON HALL : DERBYSHIRE (ca 1610-1620)

Kedleston Hall is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



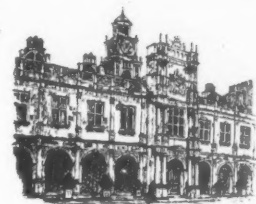
PALAZZO PIETRO MASSIMI : ROME (ca 1520)

Palazzo Pietro Massimi is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



PALAZZO POMPEI : VERONA

Palazzo Pompei is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



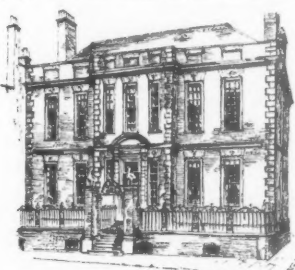
HATFIELD HOUSE : HERTS. (ca 1610-1620)

Hatfield House is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



COLESHILL HOUSE : BERKS. (ca 1610-1620)

Coleshill House is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



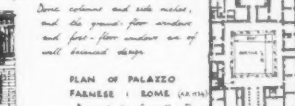
SWAN HOUSE : CHICHESTER (ca 1610)

Swan House is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



VILLA OF POPE JULIUS : ROME (ca 1500)

Villa of Pope Julius is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.



PALAZZO FARNESI : ROME (ca 1510)

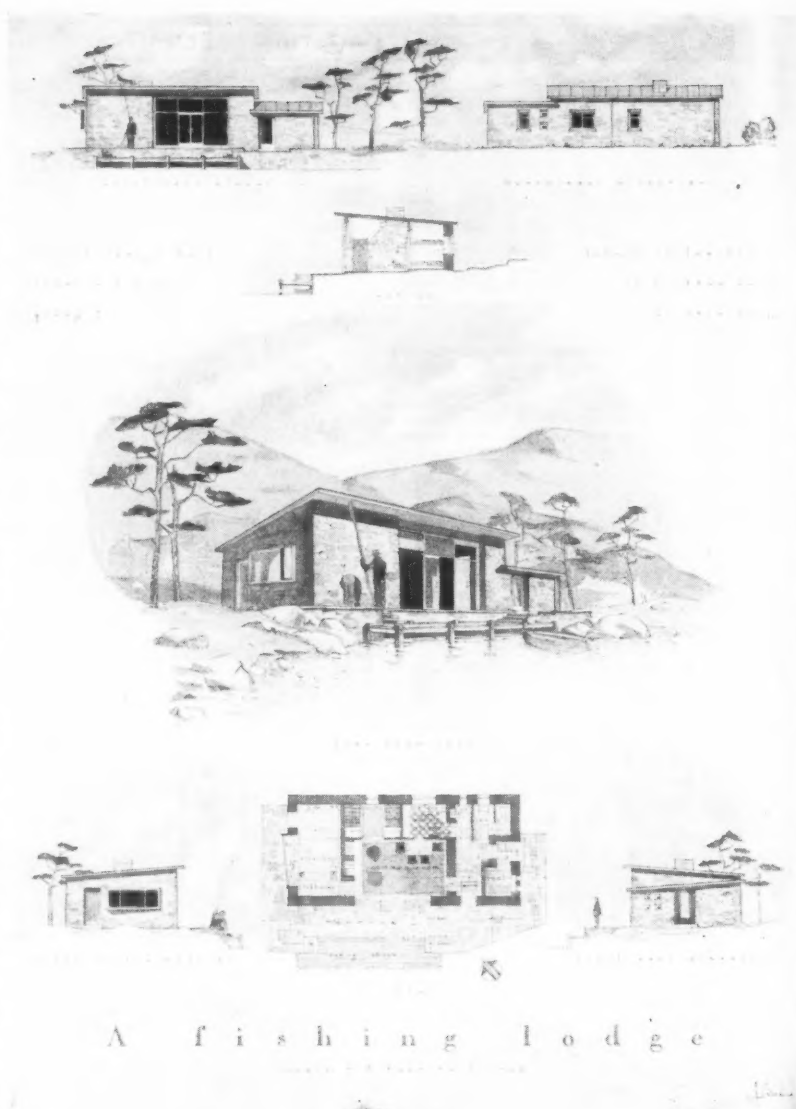
Palazzo Farnese is a large, symmetrical facade with a central entrance and two wings. The plan shows the house as a large hall, and a section shows the roof and an adjacent room, and a view of the house from the street.

quate descriptions of materials or construction method and faulty detail are likely to be rejected however interesting the design of the building may be. Working drawings should be clearly drawn so that they can be read quickly and without ambiguity, dimensions should be checked so that they tie up throughout the building, and varying materials should be suitably marked. Reference should be made to the British Standard for Architectural and Building Drawing Office Practice for guidance in these matters. Although the examiners do not require highly ingenious engineering solutions to the problems set, the building must be capable of being erected from the drawings submitted and adequate information must be provided concerning the method of drainage, the general construction system employed, finishes, built-in fittings, and heating, lighting and ventilation where appropriate.

Testimony 3B: Sketch Designs. The points mentioned in relation to sketch designs under Testimony 2E apply equally to this series of sketch designs, which are four in number and taken from Part 2 of the book of sketch design programmes. It is intended that they should be done periodically during the course of the student's work on the Construction Design testimony.

Testimony 3C: Measured Drawings. In order to produce adequate measured drawings, the student must make a careful study of the building he chooses to measure. It is particularly important that he should choose a good example and the Secretary of the Board of Architectural Education will always willingly advise on the suitability of any chosen subject. Alternatively the National Buildings Record or a similar authority such as the National Trust can give details of buildings in the student's locality which may be suitable for the purpose. In this case the use of information from existing measured drawings or other records is not admissible, and the student must submit with this completed work the actual plottings made by him on the site, together with any photographs or other records he has made. The drawings and plottings frequently indicate that important details have not been adequately measured. Although accessibility can raise difficult problems it must be remembered that the object of the exercise is defeated if details are guessed or too sketchily recorded. Another understandable but far too common error is for students to present what are obviously re-drawn 'site notes', presumably out of fear of losing marks for dirty notes. The examiners know that measuring can be a dirty job and consequently no marks are lost by grubby fingerprints on site plottings.

Although the subject chosen need not consist of a complete building, it should possess sufficient 'architectural content' and the portion chosen must be of sufficient size and merit to warrant a careful study and result in the presentation of a suitable set of drawings. The authorship and date of the building should be added wherever possible,



Testimony 3B. Sketch design. Pencil and colour

and any interesting historic reference will also provide valuable information. The drawings themselves may be either line drawings in pencil or ink or a combination of the two. Alternatively they can be rendered in monochrome with the tones accurately shown. If, however, the student is not well practised in monochrome rendering he would be well advised to produce line drawings. It is important that details should be drawn accurately, that the line used should be firm and crisp, and that the drawings (as distinct from site plottings) are kept scrupulously clean. Erratic squiggly lines intended to denote some form of ornament or decoration on a building are not regarded as evidence of careful study, and where such features appear they must be drawn accurately and

to the proper scale in relation to the rest of the building.

It is much better for the student to choose a simple building of good design within the categories approved for this testimony and to make a careful study and an accurate series of drawings of it rather than hurriedly survey a large and complicated building in an inadequate and untidy manner.

Final Examination: Design Testimonies. The notes already given in regard to testimonies for Intermediate students apply equally to students preparing testimonies for the Final examination. In the case of the Final students, much more skill is called for in relation to the construction and servicing of the buildings they design, as the subjects set are of a more complicated



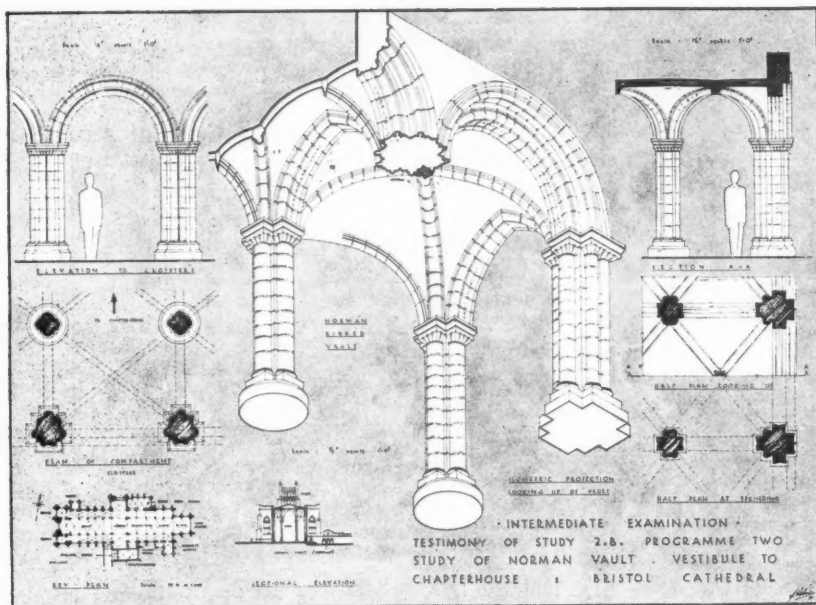
THE PALAZZO CHIERICATI, VICENZA

DESIGNED BY ANDREA PALLADIO IN 1565 FOR COUNT VALEARIO CHIERICATI

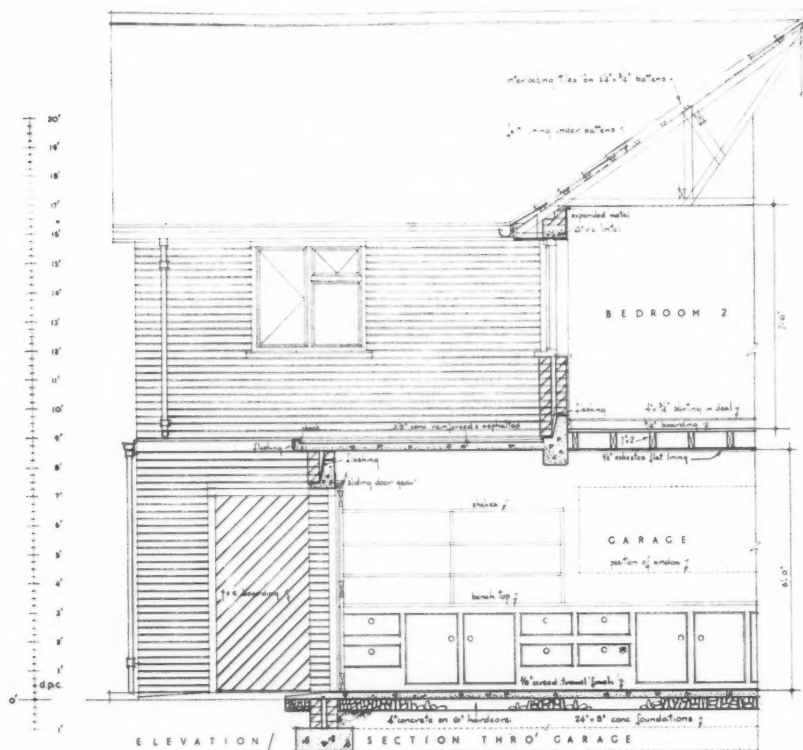
SCALE: KEY 1/8" = 1' 0" FACADE 1/16" = 1' 0" DETAIL 1/32" = 1' 0"

Testimony 2B. Study of historical detail. Programme 1. Pencil and wash

MARCH 1954



Testimony 2B. Study of historical detail. Programme 2. Ink line and wash



Testimony 3A. Constructional design. Part of a half-inch-scale working drawing in ink line on tracing paper

nature and bring into the problem a wider variety of technical matters. It is a common fault that the problems of drainage and the provision of adequate ducting for services,

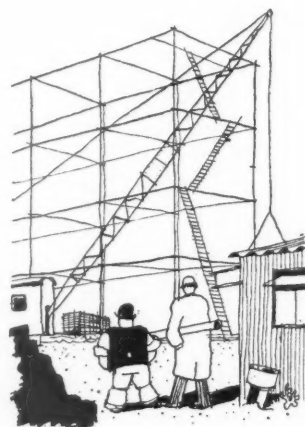
ventilation, etc., are not sufficiently considered. Although these are not intended to be indicated on design drawings, they seldom receive adequate study at the design

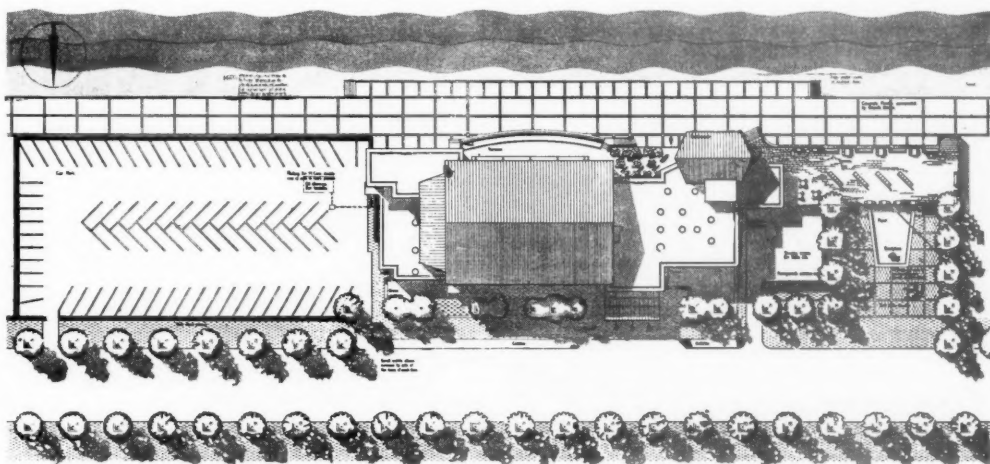
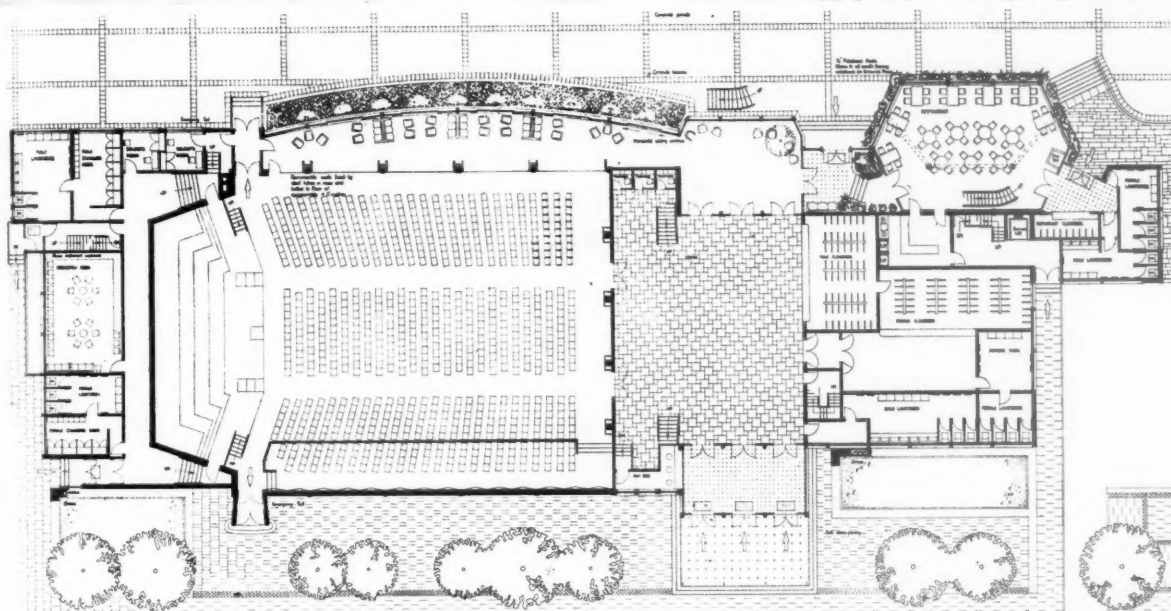
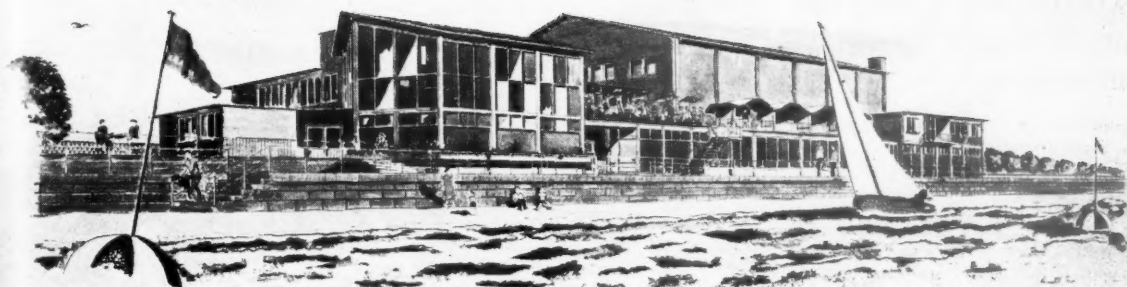
stage. Many features are shown on designs which, although not impossible to construct, would be extremely difficult and expensive and would probably bear little resemblance in actual fact to their representation on the design drawings.

It is essential that students in the Final stage should show a genuine understanding of the construction methods involved in the erection of their building and that a proper appreciation of the use of appropriate building materials should be revealed in the drawings. Questions of aspect, daylighting, circulation and similar matters should not need to be especially commented upon, but many students in the preparation of their testimonies fail to give these matters the consideration they deserve. It is important that the requirements of the programme as laid down should be strictly adhered to, that accommodation specified should be provided, and that no major variations should be made in this matter. While economics are an everyday concern to architects, the R.I.B.A. testimony programmes do not lay down any cost limits for the buildings to be designed by the candidates. It should, therefore, be understood that the examiners require a good standard of building appropriate for the subject set, not the cheapest possible form of construction nor the most expensive that the student can imagine.

When a student reaches the stage of the preparation of design testimonies for the Final examination, he is nearing the completion of his course of studies and the standard of work produced should be compatible with the level of his training and experience. The examiners do not prescribe any particular solution for the programmes set nor do they look for designs in any particular architectural style. Their main concern is for designs which would be capable of being erected with reasonable economy as practical and imaginative solutions of contemporary problems.

This article is to be reprinted in pamphlet form. Copies will be obtainable from the Secretary to the Board of Architectural Education, the R.I.B.A., 66 Portland Place, W.1.





Final Testimony 1B.
Problem No. F10. A
Pavilion for a Sea-
side Town. This is part
of the drawings sub-
mitted by the candi-
date. The perspective is
in freehand ink line and
colour wash. The plans
are in ink line with
stippled ink tones

Headquarters of the Ontario Association of Architects, Toronto

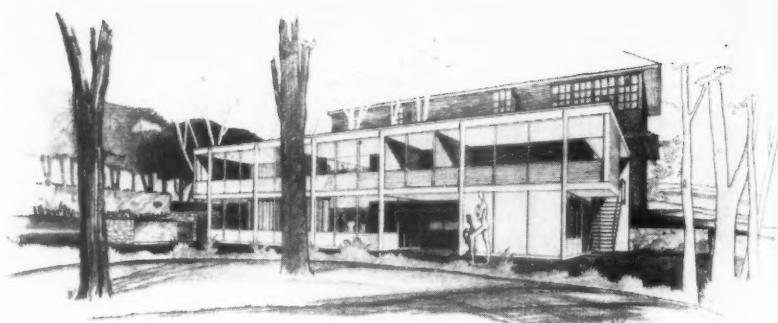
Architects: John B. Parkin Associates [F/A]

FOR YEARS PAST the Ontario Association of Architects have wished to have a headquarters building of their own which would serve as a centre for all the members of the Association, and that desire is now being fulfilled. The design of the new building was selected from the entries in a competition; the site is in Toronto. The accommodation includes an exhibition hall, an assembly hall—which can also serve as a lounge and buffet dining-room—a library, secretary's office, general office and board room. A 17 ft. wide garden extends the full length of the building.

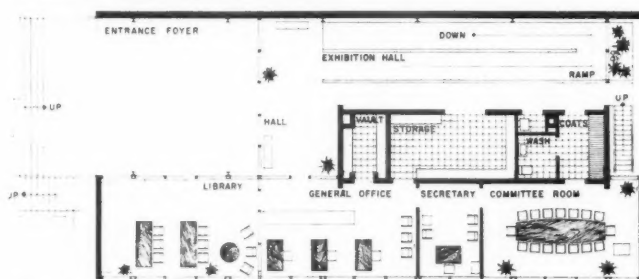
Owing to the sloping nature of the site the accommodation had to be planned on two levels, entrance to the building being made on the upper level, where a lobby leads to the exhibition hall; this is two storeys high and access from one level to the other is by means of a ramp. It is expected that this exhibition hall will be very useful, as in recent years little space has been available in Toronto for exhibitions of architecture and the allied arts.

The building is constructed with a steel frame, the columns being exposed on the outside of the structure. Buff and dark brown bricks in harmonising shades have been used for the walls, and for contrast the exposed structural steel and the metal windows are painted white. On the lower level the constructional floor is concrete laid on the ground, but on the upper level a portion is concrete slabbing on steel joists.

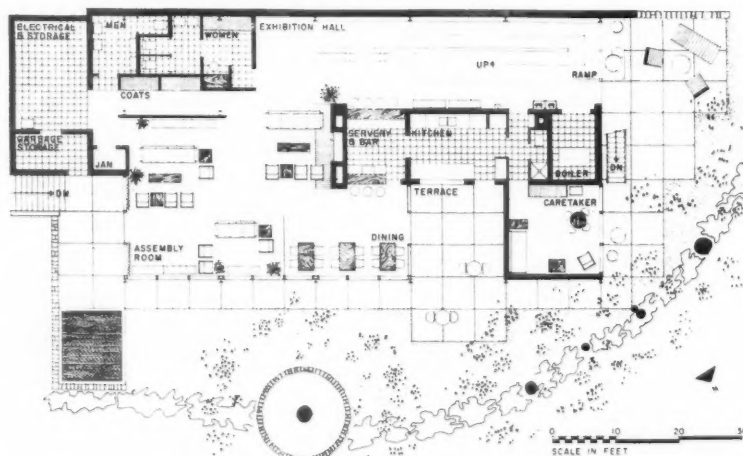
There are no windows on the south side of the building; and with the exception of a large one on the west side in the exhibition hall, shielded by a 5-ft. overhang, the fenestration is concentrated on the north side and therefore does not need any protection from solar heat. The glazing is in single sheets of plate glass. The windows do not open; instead, louvred ventilating panels have been fitted beneath them and the panels are provided with glass filters through which a fan will draw outside air



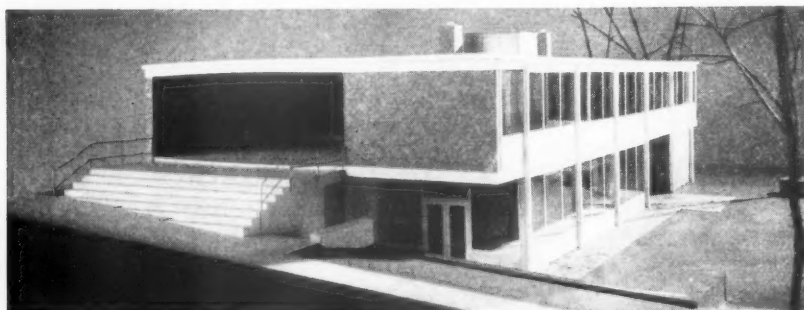
Perspective sketch of the building, from the north



Plan of the upper level, showing main entrance



Plan of the lower level, facing the garden



Photograph of model, showing the main entrance

through the building, for summer cooling. Heating will be by a forced-circulation hot-water system.

The floor finishes are terrazzo for the public areas throughout the building and linoleum for the library, offices and kitchen. The walling of the library and offices is painted plywood, the board room is in walnut panelling, and the exhibition hall walls are covered with cork. In this hall special museum lighting has been installed.

In John B. Parkin Associates the partner for design was John C. Parkin, the associate for mechanical engineering was J. E. Mews, P.Eng., and the associate for structural engineering Dr. P. T. Mikluchin, P.Eng.

Review of Construction and Materials

This section gives technical and general information. The following bodies deal with specialised branches of research and will willingly answer inquiries.

The Director, The Building Research Station, Garston, near Watford, Herts.
Telephone: Garston 2246.

The Officer-in-charge, The Building Research Station Scottish Laboratory, Thorntonhall, near Glasgow.
Telephone: Busby 1171.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks.
Telephone: Princes Risborough 101.

The Director, The British Standards Institution, 2 Park Street, London, W.1.
Telephone: Mayfair 9000.

The Director, The Building Centre, 26 Store Street, Tottenham Court Road, London, W.C.1.
Telephone: Museum 5400 (10 lines).

The Director, The Scottish Building Centre, 425-7 Sauchiehall Street, Glasgow, C.2.
Telephone: Douglas 0372.

Solid Smokeless Fuels. On 15 February the Minister of Housing and Local Government—the Rt. Hon. Harold Macmillan, M.P.—opened an exhibition staged by the Solid Smokeless Fuels Federation at Charing Cross Underground Station. The object of the exhibition was to demonstrate (1) the greatly increased efficiency obtained by using solid smokeless fuels in modern appliances, and (2) that smoke pollution or 'smog' caused chiefly by domestic fires can be abolished.

In the case of architects the exhibition was preaching to the converted, but it is to be hoped that the members of the public who visited the exhibition were impressed, especially by those statistics which would touch that sensitive spot—their pockets. For instance; the SSFF state that the old-fashioned open coal fire operated with 15-25 per cent efficiency, but using modern smokeless fuels the respective efficiencies are as follows: open fire 28-34 per cent, convector open fire 45-55 per cent, open fires with back boilers 42-47 per cent, open fires with large back boilers 45-50 per cent, and convector open fires with back boilers 50-60 per cent.

A range of various appliances was exhibited, and placards stated that for the same heat output the old open fire used 2 cwt. of house coal a week, a modern open fire needed 1½ cwt. of smokeless fuel a week, and an openable stove ¾ cwt. As smoke is estimated to cost the country something like £100,000,000 a year the exhibition had as its object a matter of obvious importance to the community.

More Catalogia. Messrs. Orlit have produced a loose-leaf 'technical folder', some 13½ in. by 8½ in., which replaces the leaflets, information sheets and drawings issued by the company from time to time in connection with the various types of their Orlit precast concrete construction. The contents of the folder are divided into pagged sections, each dealing with its own subject; thus section 1 is devoted to single-storey buildings and gives technical information accompanied by detail drawings and photographs; section 2 deals with single or multi-storey, multi-bay buildings; section 3 with hutting; section 4 with pitched roof industrial buildings; section 5 with

north light and monitor roof industrial buildings, and section 6 with the Orlit garage. As the folder is in loose-leaf form, fresh sheets can be inserted in the appropriate section and page as they are received.

The address of Messrs. Orlit Ltd. is Colnbrook By-pass, Colnbrook, Bucks.

Klingdecor. In former days elbow grease was the prime requisite for keeping kitchen utensils clean and bright; in living-rooms the same kind of energy was needed to preserve the polish on mahogany tables; then came stainless steel, which required little cleaning; now the slogan is 'Just wipe with a damp cloth'. Beer stains need no longer be the hall-mark of the bar, glowing cigarette ash can be dropped with impunity, and hot dishes may be put on kitchen working tops. For all this we have to thank plastics, which figure so largely in the 'damp cloth' group of finishing materials.

One of these is Klingdecor, a thin asbestos fibre sheet (or ½ in. imported hardboard) faced with resin-impregnated papers incorporating super-hard melamine, said to be one of the hardest plastics, and the makers claim that it is easily trimmed and can be bonded to any base; its flexibility allowing it to be bent to curves of small radius. The standard size sheets are 9 ft. by 4 ft. and standard thicknesses are ¼ in. nominal, unbacked (veneer thickness), ⅜ in. nominal, backed, and ½ in. hardboard balanced on reverse. The material can be had with a linen finish in various shades, self-colours or wood grain and marble finishes. It is unaffected by fluids likely to be used in a household or a restaurant, but certain aggressive agents do have an effect on it. The material can be used for wall and ceiling panelling, as well as for counter and table tops and the like, where its resistance to abrasion is useful.

Klingdecor is marketed by Messrs. C. V. Creffield & Co. Ltd., of Leyborne Wharf, Horton Bridge Road, West Drayton, Middlesex.

Barrier Cream Dispensers. In the lavatories of buildings used by the general public cakes of soap are apt to disappear with expensive frequency, and this has led to the installation of soap-savers, one of which—the Valpor—was described in the JOURNAL

for May 1951. In certain industrial premises it is necessary, or at least advisable, for the staff to use barrier creams on their hands; this was usually done by scooping up the cream from a tin or jar, resulting in an uncertain amount being picked up while the rest of the tin was subject to contamination and caking.

A fitment called the Brightwell Dispenser does away with these disadvantages; it is a container, something like a soap-saver, made of stove-enamelled aluminium alloy; at the bottom it narrows to a neck in which there is a plunger with a knob. The knob is pressed up by the palm of the hand and then pulled down by the fingers, whereupon a definite and controlled amount of the cream is expelled into the hand. Once the dispenser is filled the contents do not come in contact with the air until the knob and plunger are operated.

The fitment is made by Messrs. Brightwell Dispensers, Ltd., of Brithorn Works, Telscombe Cliffs, Newhaven, Sussex.

Spheroidal Graphite Cast Iron. For very many years grey cast iron has been a useful material on account of its adaptability to casting, even in intricate forms, and the ease with which it can be machined, but its weakness and brittleness make it inferior to steel. In a brochure published by the Mond Nickel Co. Ltd., the reason for these characteristics is explained; it is because the graphite in the normal flake form breaks up the continuity of the matrix of the metal. The graphite flakes are practically devoid of strength and have the effect of internal cracks with sharp edges which act as stress-raisers.

Much research has been devoted to means whereby the castings would have the graphite in spheroidal or nodular form, as these spheres would least interfere with the matrix and would eliminate the stress-raising effect of the flakes, and in 1947 it was announced that foundry production of spheroidal graphite cast iron had been achieved, and later a process was developed in the U.S.A. whereby magnesium was added to the cast iron in small proportions and under controlled conditions, thus enabling spheroidal graphite to be obtained directly, the mechanical strength being at least doubled.

This S.G. Iron, as it is called, has already entered into engineering practice, but the fact that it has been used in the construction of long lengths of centrifugally cast pipe lines and in water circuits for power stations and other industrial plants indicates that it may be useful in fields of activity which concern the architect.

Hopton-Wood Marble. The Hopton-Wood Stone Firms Ltd. announce that 'due to the necessity for an extensive and long-term reorganisation of the quarries from which Hopton-Wood marble is obtained, no further supplies of this celebrated and beautiful material are available'. The company will continue all their other activities, including the supply of Hopton-Wood Granitos for use in reconstructed stone used for decorative purposes.

Elitherm Insulation. The insulating properties of cork granules are well known, but in common with some other granular insulating materials there is a tendency to bulk either by absorption of moisture during storage on the site or in the process of mixing. Elitherm prevents this because each granule of cork is coated with bitumen and therefore there is no dimensional change due to wetting and drying.

Elitherm can be mixed with the usual materials; for screeds to roofs and floors a typical specification is—by volume—one part Portland cement, three parts dry clean sand, and nine parts $\frac{1}{4}$ in. grade Elitherm granules.

Mixed with mortar the U value for 1 in. thickness is given as 0.40 and 0.26 for $1\frac{1}{2}$ in. thickness. Sound reduction for 1:3:9 mix used as flooring is about 15 phons for impact.

Elitherm is supplied by the Elfex Company, of 118 Cromwell Road, London, S.W.7, who also market and lay Elfex insulated floor batten fasteners consisting of 6 in. by 4 in. by $\frac{1}{2}$ in. thick insulating pads laid on the constructional floor; battens are then laid on the pads and are kept in place by an anti-vibration anchor on each side.

Galvafruid. This is the name of a fluid for the protection of iron and steel against rust; it consists of metallic zinc powder, a plastic binder and a solvent, the zinc content of the dry film being 92–95 per cent by weight. The makers state that Galvafruid is best applied by brush, and that the surface treated should be dry and free from grease or loose rust, but it may be applied over adherent rust; and a point stressed by the makers is that even if there are small cracks or pinheads in the coating of Galvafruid, due to abrasion or faulty application, rusting may take place locally where the iron or steel is exposed, but 'there can be no progressive sideways corrosion under the coating, as is the case with normal paint finishes'. The protective character of the plastic binder in the fluid prevents the formation of 'white rust', which may occur when some types of zinc coating are attacked.

Galvafruid is made by Messrs. Secomastic Ltd., of 15 Upper Grosvenor Street, Park Lane, London, W.1.

A New Building Centre. A German Building Centre was opened last year at Hamburg. It is the only Building Centre of its kind in that country. The three promoters were a former architect, a former salesman in the building trade and a journalist. It occupies an area of approximately 32,200 sq. ft., of which about 13,000 sq. ft. will be available for letting.

New Fluorescent Lamps. The British Thomson-Houston Company, Ltd., of Crown House, Aldwych, London, W.C.2, announce two new Mazda fluorescent lamps; one is the New Warm White which has an improved colour appearance, compared with the present Warm White, and has also a greatly increased output. The other is the Deluxe Warm White; this is a



The Crane boiler regulator

new colour which blends with tungsten light and resembles it in colour appearance and rendition.

Heat Control of Boilers. The temperature at which water is maintained by a domestic boiler can be very variable and uncertain if it depends solely on the way in which the householder stokes it and arranges the air supply, and in consequence fuel may be used uneconomically; a disadvantage which is overcome by boilers incorporating a thermostatic system of control.

One such system is installed by Messrs. Crane in their boilers; it comprises a regulator with a setting knob and a thermometer. The regulator is filled with a thermally-sensitive liquid-filled element and is screwed into the top of the boiler. A taut link gear connects with the primary air inlet and controls the air supply. To maintain the temperature of the water at the required degree it is only necessary to turn the setting knob until the correct number is opposite the pointer. The number necessary to give the desired temperature is a matter of experience since it is influenced by the conditions of the particular hot-water installation, but that is soon learnt. The regulator does not need electric current for its operation.

The device is only available for new boilers when specially ordered, and it cannot be provided for boilers already installed. It is called the Crane-Satchwell automatic regulator, and was displayed at the recent opening of Messrs. Crane's new showrooms at the corner of Ealing Road on the Great West Road, Brentford. Messrs. Crane's head office is at 45–51 Leman Street, London, E.1.

Ecclesiastical Pigeons. An issue of the Liverpool Cathedral Committee's Bulletin contains an account of the war being waged against the pigeons which roost and nest in the Rankin and Welford porches and make an intolerable nuisance of themselves. In an effort to dislodge them a moulding which formed a convenient ledge was bevelled off and the open galleries situated high up on each side were provided with bronze grilles. But the elaborately decorated portals form the battle-field on which the fiercest war is being fought. Spirals of bronze wire were tried but their effectiveness was limited, and heavy artillery—in the form of supersonic radiation—had to be used. This reduced the army of pigeons

from 50 or 60 to 10 but the attackers have had to wait for higher-powered supersonic guns; when these arrive it is confidently expected that victory will be complete and final. Although the bulletin does not say so, it is presumed that the pigeons have been replying to this fire with their usual age-old weapons.

It would be interesting to know why the Liverpool pigeons have settled so determinedly in the cathedral porches; if it is because of some confused idea of sanctuary that idea must have been rudely and supersonically shattered by now. Perhaps these particular birds are modernist in their views on architecture and have been showing, in no uncertain way, what they think of mouldings and embellishments. If so, they have been outdone by their London relatives, who seem to have taken such a dislike to the Gothic style that they have pecked holes right through the window mullions at St. Stephen's Church, Rochester Row.

British Standards Recently Published. B.S. 459, Part 1, 1954. **Panelled and Glazed Wood Doors.** This specification deals with the patterns, dimensions and construction of British Standard dowelled and morticed and tenoned panelled and glazed wood doors for internal and external purposes, and garage doors. The construction of the various types of doors is described. Tables give the widths, heights and finished thicknesses, and the sizes of the members. The designs of the doors are illustrated, also the standard position for hinges and the typical position for weather mouldings to exterior doors. Obtainable from the British Standards Institution, price 3s. 6d. net.

B.S. 1243: 1954. Metal Wall Ties. The requirements are specified for metal wall ties suitable for cavity walls in which the width of the cavity does not exceed 3 in. Materials: mild steel, coated with zinc; copper, to B.S. 1040; copper alloys; rolled zinc to B.S. 849, Part 1. Diagrams are given of vertical-twist type, butterfly and double-triangle type. Price 2s. net.

B.S. 2072: 1954. Concrete Hay Barns with Pitched Roofs. This Standard gives basic dimensions for single-storey precast reinforced concrete portal frame hay barns with pitched roofs, including standard bay spacing, with three alternative spans and two alternative heights. Wall coverings are not included. Loading conditions are described, also materials. Illustrated. Price 2s. 6d. net.

B.S. 2088: 1954. Performance Tests for Locks. This Standard specifies a series of performance tests applicable to the locks and latches included in B.S. 455 and to others which are suitable for use in general housing schemes and for similar purposes. Locks and latches which purport to comply with the test requirements of this specification shall be marked B.S. 2088, with the manufacturer's identification mark and, when appropriate, the mark indicating that the product is suitable for use under outdoor conditions. Price 2s. 6d. net.

Exhibition of Venetian Villas

Opened by H.E.

the Italian Ambassador

24 February 1954

The President in the Chair

THE PRESIDENT, having said how extremely grateful everyone was to H.E. the Italian Ambassador for coming to open the exhibition, referred to telegrams of good wishes for its success which had been received from the Director General of Fine Arts in Rome and the President of the State tourist office of Padua, and introduced the President and Secretary of the Italian Exhibition Committee which had organised the exhibition, and the Director of the Italian state tourist office in London.

He also expressed the grateful thanks of the R.I.B.A. to Mr. Francis Watson, F.S.A., Deputy Keeper of the Wallace Collection, for the immense trouble he had taken in assisting with the organising of the exhibition. He, with Mr. R. E. Enthoven [F], had undertaken the task of selection from all the photographs sent in.

H.E. The Italian Ambassador, Signor Brosio, expressed his thanks to the R.I.B.A. both personally and as a representative of the Italian Republic for making the exhibition possible.

Although many people already knew of its beauty, perhaps not everyone knew the importance the Venetian villa had had in social life. Twelve hundred of them had been listed by Dr. Mazzotti as still existing and being worthy of preservation for their artistic value. This blossoming of Venetian country life began in the 15th century and ended with the fall of the republic at the beginning of the 19th. Even long before the time of Palladio, castles were giving way to villas. These were not only bought by the aristocracy but were rented by people of all classes. By 1515 there were four categories of villa—that of king, duke or lord; that of the squire; that of the merchants; and finally the craftsman's cottage. By the 18th century the country villa had become even more popular, and the social life which centred round it figured largely in the poetry and theatre of the time.

The Ambassador then went on to give three reasons why, he said, it was both important and appropriate that the exhibition should be held at the R.I.B.A. First there was the well-known connection between English and Italian architecture, due to Palladio's influence in England. And linked with this was the traditional sympathy and affection felt by English people for the Venetian countryside. Many distinguished people had lived there.

The second reason was the wish to draw people's attention to the sad state in which the Venetian villas now were. This would



Villa Emo Capodolista, Veduggio (Fanzolo), near Treviso. By Palladio



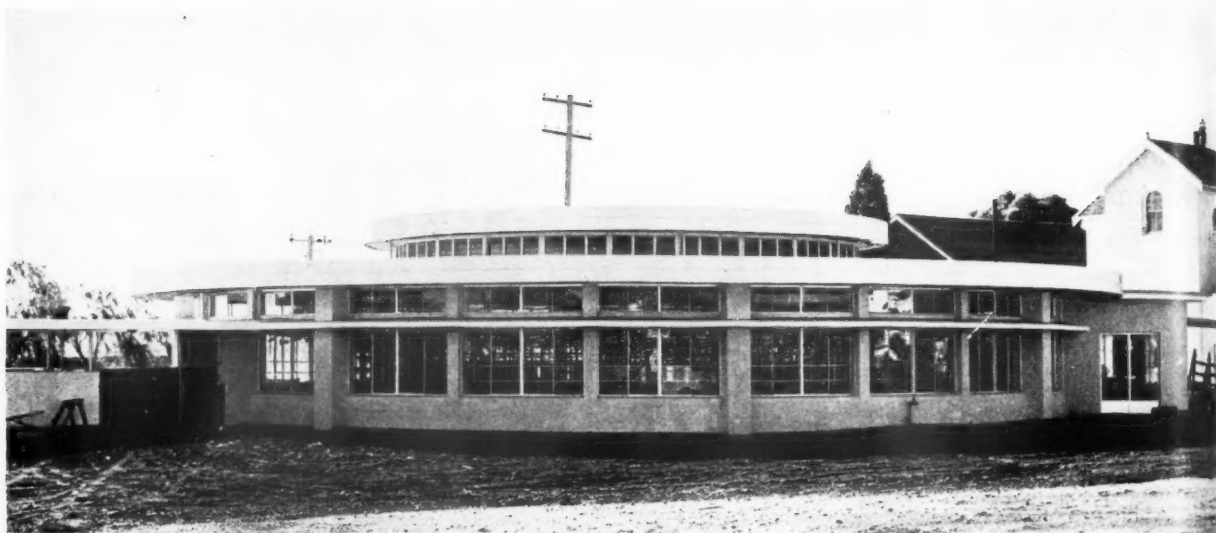
Villa Arvedi (formerly Allegri), Grezzana (Cuzzano), near Verona

be readily understood by the English people, who had their own problems in preserving their old castles and country houses. In this the National Trust was doing much good work—work which was important not only economically but socially and democratically, as teaching the people to love these treasures. He hoped that perhaps a body similar to Britain's National Trust would be set up in Italy to repair some of the damage and neglect.

There was, thirdly, the fact that the English people would have sympathy with Italy's even graver and more pressing difficulties, namely those of finding work for the unemployed and raising the standard of living generally, for Britain had set the world an example of social progress combined with a reverence for history and tradition. He was afraid many poor people in Italy would at present look with indifference and even resentment on the idea of money being spent to preserve such things as Venetian villas. But it was useless to improve the material conditions

of human life at the cost of destroying all that formed its essential justification. We must strive to progress while preserving a respect for the historical, artistic and religious bases of life. Perhaps we might look on this exhibition in this light, and in that spirit give our support to those Italians who were striving to preserve these treasures. He was deeply grateful to everyone who had made the holding of the exhibition at the R.I.B.A. possible.

Count Premoli, Head of the Italian state tourist office in London, said the presence of H.E. the Ambassador here showed the interest his country took in this exhibition, which illustrated the essence of its civilisation. The exhibition showed one of the loveliest regions of Italy, the region that had inspired the architecture of Palladio, and his influence had spread as far as England, there to inspire the work of the Renaissance period. It was one more proof that art was a great force which forged bonds between the civilised peoples.



Exterior view of a rotolactor milking plant near Sydney, Australia

A Circular Milking Plant in Australia

Architect: Thomas M. Maloney [A]

ONE OF THE BIGGEST dairy herds in the British Commonwealth is situated at Menangle, near Sydney, Australia, and is owned by the Camden Park Estate Property, Ltd., who were among the pioneers of tuberculin testing of milk cattle in Australia. The size of the herd is such that 1,500 cows have to be milked three times a day, and this was a problem the managing director, Mr. Edward M. Onslow, had to solve, if the work was to be done on time.

The first step taken to find a solution was the obvious one of increasing the number of 'bails' in which the cows were milked, but it was found that the number of 'races', or approach passages, necessary to give access to a large number of bails made the arrangement and lay-out unwieldy, and it became evident that a static milking shed on a large scale was not the answer; the solution seemed to lie in movement of the cows while they were being milked, and a scheme was evolved in which the cows were milked while travelling down the shed on a conveyor belt.

The problem had also been studied in America, and there a circular and rotating plant had been designed which enabled cows to be milked quickly at a central place; Mr. Onslow therefore visited America, met the designer of the first rotolactor and discussed the many unusual features of the system.

The rotolactor built by the Camden Park Estate is the third such installation in the world, but it is the first in which the whole project has been treated as an architectural problem and not merely as a mechanical one. As will be seen from the accompanying illustrations the building has outer walls in which the number of solid piers has been

reduced to a minimum, thus permitting an almost uninterrupted view all round into the interior. The circular flat roof supports a circular turret which is also flat-topped and gives clerestory lighting.

The cows enter the building up an inclined 'race' and pass through a foot bath; at the same time they have their udders washed with a spray and dried with a sterilised cloth, and they are inspected by a trained attendant. Each cow then passes into one of the bails on the revolving platform and the teat cups are attached. By the time the cow has made one revolution she will have been milked dry; she is then released and sent forward on to a winding descending ramp which leads her to the open air again, next to the entrance ramp. The milk is discharged into a dump vat and

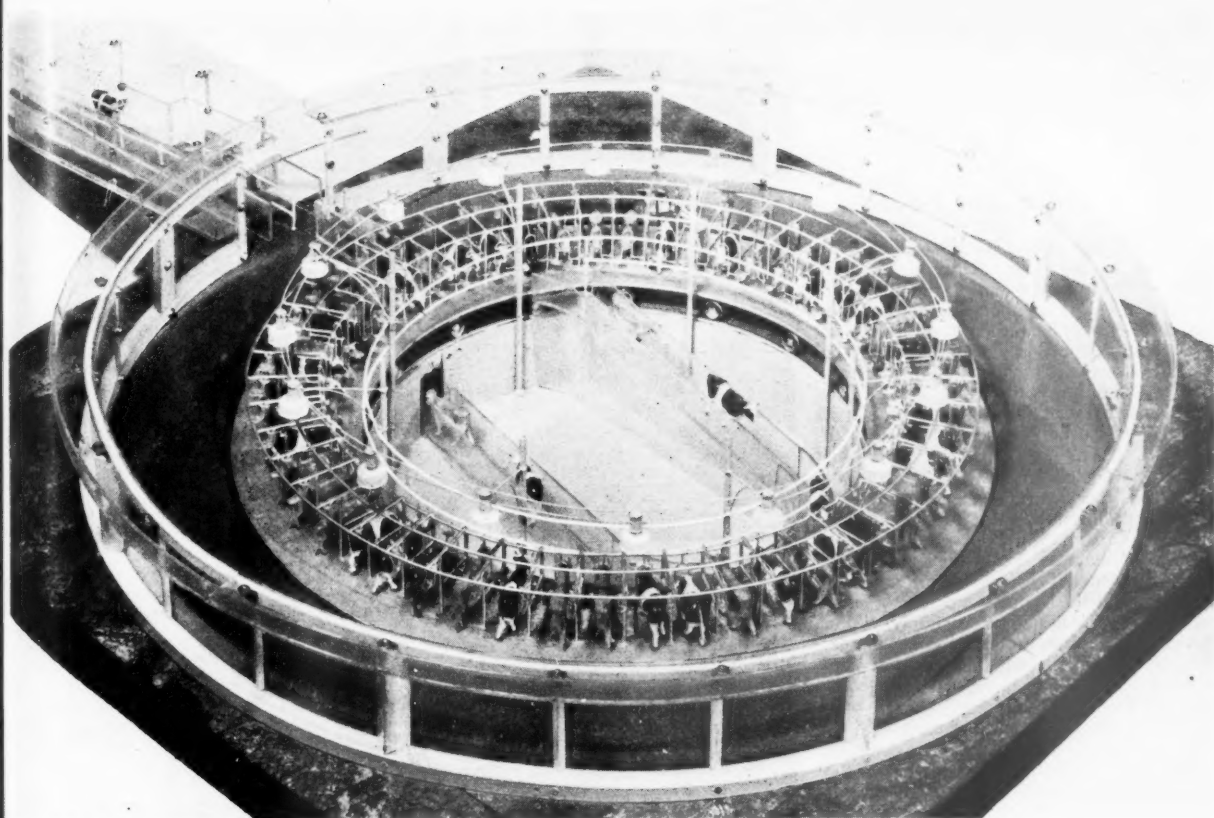
is then pumped through stainless steel pipelines to the factory where it receives treatment.

In each bail the cow stands on a hinged grating which connects to a concealed drain through which manure is washed by running water to a pit. This drain is of reinforced concrete; it is circular on plan and profiled to fall both ways from a point on the circumference to an outlet immediately opposite.

The cows are not only milked while on the rotating platform, they are also fed with measured concentrated rations. The concentrate is propelled from the feed mill to a silo placed over the entrance for the cows, and thence it is fed to a bowl in the bail, the correct quantity being delivered by a patent measuring device.



View showing the entrance and exit ramped races



A model of the rotolactor. The descending exit race curves round the inside of the drum



Interior of rotolactor showing ramped exit race

Artificial lighting is by 32 fluorescent fittings of the industrial type, mounted on the ceiling and radiating from the centre, and these have proved to be satisfactory for the purpose.

The platform is driven by four 112 h.p. electric motors mounted on the underside of the platform and operating in pairs diametrically opposed; one pair being held as a spare. In fact, one of the motors by itself has been found to be capable of revolving the platform even when fully loaded. Attached to the underside of the platform there are also six pump boxes each carrying a vacuum pump and a 2 h.p. electric motor. Power is supplied to the platform by means of three circular enclosed bus-bars placed at the inner edge and below the level of the platform.

Although it is doubtful whether such a plant would be a worthwhile proposition in Great Britain, where the largest herd of cows is nothing like the one in Australia, yet there may be particular points of interest to anyone dealing with farm buildings.

It would be interesting to know how the cows react to being milked while rotating, for they are temperamental beasts and can withhold their milk if conditions do not please them, but no doubt they soon get used to the sensation, especially as they are consoled with a feed.

The Fire Research Exhibition at the R.I.B.A.

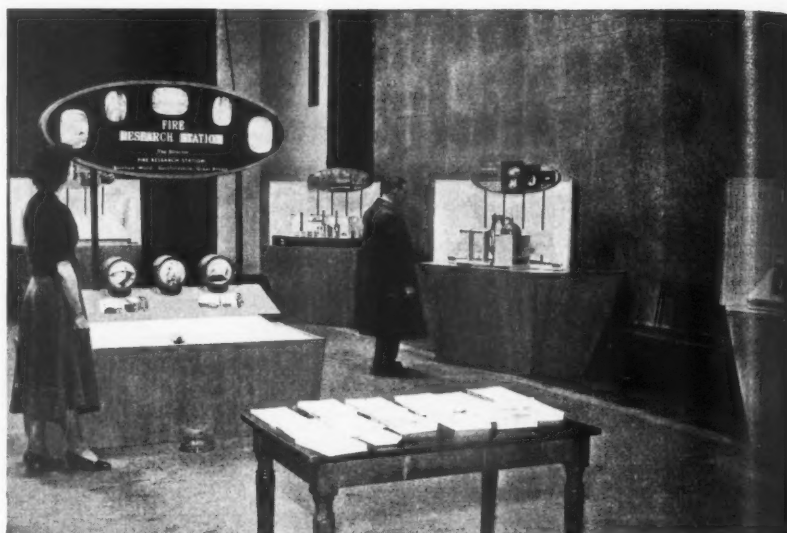
DURING THE Fire Research Exhibition at the R.I.B.A. the voice of Mr. Frank Phillips of the B.B.C. could be heard at intervals in the Foyer telling those who pressed a button on one of the stands—and anyone else within earshot—what the Fire Research Station is and does. As his recital proceeded, panels lit up to illustrate the Station's activities as he spoke of them.

The exhibition, which was prepared by the Department of Scientific and Industrial Research, is a small one and consists of isolated stands each dealing with one subject. We understand that it is to be shown at other centres in the country.

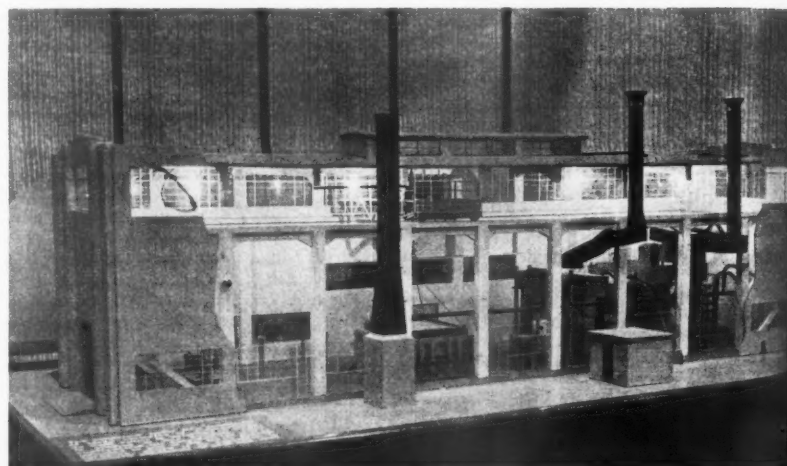
The exhibition was not prepared solely for architects and consequently contains a few items, such as fire extinguishment by foam and water sprays, which are not their concern. But this is made up for by other subjects which are more certainly within the province of the architect. For example, a series of panels, which appear in succession before the viewer, tell how combustible dusts can smoulder a long time before bursting into flame when ignited by small sources of ignition such as cigarette ends. This research throws light on the mysterious fires which break out an hour or two after workmen have left a building which is undergoing repair. The cause of such a fire is not necessarily a cigarette end, but more probably a blowlamp used for paint stripping or in plumbing. All buildings accumulate, over the years, dust and fluff behind panelling, architraves and skirtings. The flame of a blowlamp passing over a joint or crack may start smouldering in the dust and the consequent fire may not break out for some time. How long this may be was shown by the experiment in which a cigarette end was dropped on a short train of sawdust adjoining some shavings. Eighty-five minutes elapsed before the shavings burst into flame.

The danger of blowlamps is revealed on another stand illustrating the Station's nation-wide statistical service—the only one of its kind in the world. In one year there were 853 fires started by paraffin heaters of all kinds, more than half being from blowlamps. This statistical service has an astonishing number of uses.

The very considerable work on measuring the fire resistance of full-scale elements of structure, which has been proceeding for many years, is somewhat inadequately shown on two stands; one of these has a model of the main laboratory showing the floor, wall and column furnaces. The other gives a few simple examples of the great amount of information which this work has provided; for example, that in ordinary rod-reinforced r.c. floors, a 4-in. thickness has a 1-hour fire-resistance, 5 in. has 2 hours and 7 in. has 6 hours. Full data on



General view of the exhibition in the Foyer



Model of the main laboratory for testing structural elements at the Fire Research Station

this work were published by H.M.S.O. recently.

With the increased use of building boards and synthetic surface finishes of various kinds, the added fire risk, if any, is becoming more and more a matter for architects to consider. Most manufacturers of such materials nowadays have them tested by the Fire Research Station in accordance with the Surface Spread of Flame Test prescribed in B.S. 476. What the resulting classification of the various materials means in practice, for instance by how much the potential escape time of occupants is shortened or lengthened in rooms where they are used, is a present study at the Station. It has been found that model rooms, with mock-up furniture, can be made to simulate full-scale conditions.

Available for free distribution at the exhibition were publications by the Fire Protection Association. These cover a variety of subjects such as *Fire Prevention*

Notes for Industrial Premises, *Building Boards in Relation to Fire Protection*, *Fire Protection Notes for Storage Buildings* and *Fire Protection of Churches*. A recent one on *Fire Protection of Country Houses* intended primarily for building owners (the R.I.B.A. Science Committee are producing a companion publication for architects) emphasises the point made above about the perils of using blowlamps in such buildings. The burning of Coleshill House is cited as a case where a blowlamp is known to have started the fire. Another publication deals with the hazards of nitrocellulose lacquers which are often used today on panelling and furniture. This substance is easily ignited and burns very quickly. The research described in this publication was prompted by two fires in trains, at Penmanshill Tunnel in 1949 and at Beattock Summit in 1950, in which nitrocellulose lacquers had been used on corridor woodwork.

Stonework Maintenance in Historic Buildings

By Thomas Rayson, F.S.A. [F], Bertram C. G. Shore [L]
and John H. Markham [F]

THE OBJECT of the maintenance of stonework in historic buildings must be to maintain the fabric and appearance of the building just as it is now left to us—the outcome of the work of its constructors, modified by age and weathering—with as little alteration as possible by work of restoration. It must be remembered that interested persons, now and in time to come, want to see the old building—not restoration, however scholarly in direction and skilful in craftsmanship. Let it be, as far as possible, the old building that is maintained before their eyes.

The following remarks are intended to draw attention briefly to the outstanding features of a problem which could only be dealt with fully in a voluminous treatise.

Nature of the Work. The work called for may be: (a) structural repair, (b) façade or surface maintenance.

Structural Work. Structural work is of necessity called for whenever parts of a building are in danger of collapse. For such cases it is impossible to give general prescriptions in any detail; each case will need treatment to suit the particular conditions. It may be said, however, that the old work should be disturbed as little as possible, and that any structural members introduced should be of durable materials: that they should be unobtrusive but that if the new material is extensively used it shall be in itself beautiful. If funds are not available to do the work properly, it may be necessary to have recourse for a time to timber shoring or temporary scaffolding which should be so designed as to be structurally adequate and not liable to cause damage to the old work though it may have to be unsightly while it exists.

Surface Maintenance. Where no structural problem is involved but only surface decay or excessive weathering has to be treated, it should be accepted that nothing but the best method for the case in point should be adopted; and if funds are not available for that, wait till they are. Irreparable damage may be caused by applying an unsuitable remedy merely because it is all that can be afforded.

Common Defects. Some stones are face-bedded and scaling takes place. Current bedding sometimes results in layers that are inferior in material or cohesion and wear through to grooves. Settlement may have made part of a stone to spall off at a joint. Poorly selected stone may show as general decay over the face. Mouldings and carvings often deteriorate because of their large areas of exposed surfaces.

Physical or chemical action frequently bursts off a length of a projecting moulding

or carving. Similarly stone used as a coping will wear down by the solvent action of rain and will bring about uneven attrition in limestones, leaving the hard fossils first standing proud and then being washed away from their matrix. Periods of neglect, allowing water to run down the face of ashlar, will cause disintegration of the stone and the washing out of the joints.

Alternative Treatments. The aim being to leave to our successors as much of the old building as possible in its natural state—that is to say unchanged by artificial means—three different methods of stone conservation are available: (a) treatment of the old material to arrest deterioration, (b) replacing decayed or excessively weathered stone by the insertion of new stone, (c) plastic repair—consisting in the restoration of the masonry by the application of plaster or mortar of suitable composition to restore the old appearance.

Materials. Where new stone has been inserted in old work to restore the surface, it may not always be wise, or even possible, to use material from the quarries which supplied the stone for the original building.

In some cases the original quarries can no longer yield stones of the dimensions required; or it may well happen that the stone originally used came from a part of the quarry now worked out, and the stone now obtainable is very inferior in colour, texture or durability. It may also be found that the stone used for the original work was obtained from a long distance.

If stone of a different nature or source of supply has to be chosen, it is not enough to make sure that in texture and colour, both new and when weathered, it will harmonise with the old; advice must be obtained as to the durability of the new stone and as to any possible deleterious action between the old material and the new.

If plastic repairs have to be resorted to, or are deemed to be the most suitable method, the material must consist of a sand or stone dust combined with an appropriate cementing material. The selection of ingredients and proportions may call for a good deal of experiment and can only be safely decided on the basis of long and varied experience. To suppose that any artificial stone mix which has been successfully used elsewhere will serve the purpose may lead to disastrous results. Experience shows that surprisingly coarse aggregates are necessary for plastic repairs if they are not to look like dead patches of material.

Suggestions.

(1) If the decay or deterioration can be

arrested, do that and leave the existing surface to be seen. An attempt to give an old building the appearance it was supposed to have had when new is a mistake.

(2) If in ashlar work refacing—or partial refacing—is necessary, keep as much as possible of the old masonry exposed and introduce new stone only to replace stones that are completely decayed or decaying without possibility of arrest.

(3) Renewal in ashlar work should always be by insertion of suitable new natural stone, the jointing being carefully maintained as before, and the surface texture as nearly as possible what was there originally. Generally speaking the face of the new insertions should be in the plane of the original wall surface and consequently somewhat 'proud' of the existing surface.

(4) Mortar used must be of a composition that will not act harmfully on the stone or cause staining. This may mean a mortar principally of lime—with not more than a small proportion of cement gauging. Generally speaking white cement is better for repairs.

(5) If small breakages in moulded or ornamental work have to be repaired a resort to plastic repair may be appropriate.

(6) There is no romantic or aesthetic virtue in maintaining an old stone and completely hiding it by a plastered or plastic surface application.

(7) Do not fake new work to look like old.

(8) For cornices, mouldings or carved work no hard and fast rules can be formulated; but in general it may be said:—

(a) Keep as much of the old work as possible in position and exposed to view.

(b) Small breakages may perhaps be repaired in plastic material by using pieces of hand-made sand-faced roofing tiles or copper wire dowels, to key the old material to the old work.

(c) Where new stone has to be inserted it should be worked to the original section, as far as that can be ascertained, which means that the new stone will stand proud of the adjacent old stones. This will often present aesthetic problems which can only be solved individually.

Unless old buildings are kept in sound condition and maintained for their purpose with up-to-date equipment, there is often a great danger that the Philistines who are always with us will make use of their condition as an excuse for sweeping them away in the interests of tidiness.

Auguste Perret: An Appreciation

AUGUSTE PERRET, Royal Gold Medallist in 1948, died on 26 February at the age of 80.

Among those who have dominated the modern movement, Perret is unique. His buildings, like his ideas, were personal; they were anything but derivative. He had no world-wide following, being above everything else a French architect. This is not surprising in a man trained in the Beaux Arts tradition with its care for *ordonnance* and *modenature*, two words whose precise meanings are difficult to translate into English and which indeed represent an architectural attitude of mind which is barely understood outside France.

Trained by Guadet who regarded 'structure as the generator of form', Perret's naturally inventive and original mind seized upon reinforced concrete—then a comparatively new and unexplored material—and subjected it to a study so profound, subtle and painstaking that no one else has ever quite equalled his mastery of it. He it was who first made the important, but now apparently so obvious, discovery that reinforced concrete is a material in its own right and not, as was then thought, a mere substitute for masonry. Today we are so accustomed to the phrase 'reinforced concrete frame' that we overlook the fact that this conception by Perret was at one time startlingly new.

The realisation by Perret that reinforced concrete has a kinship with carpentry was perhaps natural to a man accustomed to French mediaeval and Renaissance timber framing in which the straight-stemmed forest-grown oaks, so different from our short, curved field-grown oaks, played so important a part. It is therefore not sur-

prising that Perret's buildings have a strongly *trabected* flavour.

But he went far beyond the idea that reinforced concrete should be used solely as a skeleton, as something to be covered with the flesh of other materials. The English have been stucco-minded since the days of Nash and we take readily to the notion of covering a structural framing. Not so the French whose logical minds reject such a covering as something not wholly honest. So Perret embarked on a half-century of experiment in the surfacing of concrete; bush hammering, tooling and the use of exposed special aggregates were all developed by him in the search for a significant and pleasing surface finish to the structural material. His Museum of Public Works in Paris is a storehouse of ideas on concrete finishes; he used to boast that there was not a single piece of plaster in the building.

No man was less swayed by architectural fashions or the theories of others; he followed his own lines of thought with single-mindedness and courage. His columns which taper downwards shocked profoundly his academic colleagues; but he realised that it is the joint at the top of a reinforced concrete column which matters most, so he made them thick at the top and thin at the bottom, like a table leg, regardless of the critics. His famous church at Le Raincy, built in 1923, flouted the traditional conception of church architecture with all its powerful ecclesiastical authority behind it. Almost as bold was his defiance of the Beaux Arts conception of theatre design when he built the Champs Elysées theatre in 1911; though it is said

he here resorted to guile, leading his clients to believe, until it was too late, that the building was in the style of Louis XVI.

But Perret was far more than a bold and original constructor. His office building in the Faubourg Poissonnière in Paris, built in 1898 when he was 24 years old, introduced American office planning to France. The Champs Elysées theatre was planned on sight line and acoustic considerations. His garage at Ponthieu, built as early as 1906, is the prototype of glass façades. As a designer, his handling of massing and proportions was masterly. His appreciation of form led him to apply optical corrections, such as entasis, to long lines on his buildings, in spite of the immense complications in the design and setting up of formwork which ensued.

Perret never bothered to publicise his beliefs; he preferred his buildings to speak for themselves. This fact serves to emphasise his uniqueness in a generation where every architect who aspires to be a leader is expected to expound his theories in a book or books, and consciously to attract followers. It is typical of the man that his speech on receiving the Royal Gold Medal at the R.I.B.A. is one of the shortest on record and that in it he said 'My satisfaction is all the greater because the way I have followed is not one which usually leads to honours'.

This appreciation of Auguste Perret may perhaps close fittingly with the words spoken by the then President R.I.B.A., Sir Lancelot Keay, when presenting the medal: 'His buildings have always been twenty years in advance of their epoch; but today we are beginning to understand the immense courage which animates him, the risks which he has run and the richness of his imagination.'

E. L. B.

Practice Notes

Edited by Charles Woodward [A]

IN PARLIAMENT. Metal Windows and Doors (Monopolies Commission Reference). In answer to a question the President of the Board of Trade replied that a reference was made to the Monopolies Commission on 24 February on the supply of standard metal windows and doors. The Commission will investigate and report whether conditions to which the Act applies in fact prevail and if so in what manner and to what extent and whether the conditions in question operate or may be expected to operate against the public interest. (25 February 1954.)

PLANNING APPEALS. In the JOURNAL OF PLANNING AND PROPERTY LAW for March two decisions by the Minister are reported.

In one case the Minister states that he is advised that failure to observe a condition—in this case a condition requiring the development to be carried out within three years—does not invalidate the permission.

In the other case the Minister indicated that a time-limit upon the completion of the works, to run from the date of consent, is not capable of enforcement.

TOWN PLANNING INQUIRIES. In an address to the Town Planning Institute, Lord Justice Denning examined present-day planning procedure and contrasted it with the procedure in a court of law where both sides must be heard and a decision given according to the evidence given in court. Reasons are given for the decision and judgment is delivered in open court. The Lord Justice compared this procedure with a planning inquiry in the following words:

'Take the simple case where a man wishes to develop his land. He applies to the local authority and is refused. He appeals to the Minister. Is the Minister to decide the appeal without hearing him? Surely not. That fundamental principle must at least be observed. The Minister, before he comes to a decision adverse to the man, must hear and consider all that he has to say. But what about another fundamental principle? Can the Minister act on outside information, not communicated to

the man? I understand that he does in fact act on outside information, particularly information from other Government departments or public boards. I suggest that that is contrary to fundamental principles of fairness. If the man's right to be heard is to be a reality, he must know what is said on the other side, so that he can answer it; otherwise he will feel that the decision is reached behind his back. If State secrets are involved (which they can rarely be in a planning dispute) let the hearing be in camera, but do not let interested persons influence the decision in the absence of the man. Consider next the person who makes the decision. He is not the person who hears the case. The Minister sends an Inspector to conduct an inquiry and make a report. The Inspector makes a report which the party does not see. The decision is taken, not as a rule by the Inspector, nor by the Minister, but by an official in the Department. The question is often asked. Why should not the parties see the Inspector's report? In common fairness they should do so, but why is it kept secret? It is, I believe, because the officials do not wish to be bound by the report. They want to be free to announce a different decision.

unfettered by the report. They feel that, if the parties were given a sight of the report, there would be strong pressure by one or other to give effect to it. But surely that is quite a reasonable view for the parties to adopt. What is the point of having an inquiry unless you are going to give weight to the man who has seen and heard the witnesses and has seen the site?"

The remedy suggested by Lord Justice Denning was an independent tribunal such as the tribunal under the London Building Act and the Agricultural Land Tribunals. Such an independent body might be called a Planning Tribunal.

Ministry of Housing and Local Government. Defence Regulation 68CB. Circular 10/54 dated 12 February, addressed to housing authorities in England and Wales, is as follows:—

DEFENCE REGULATION NO. 68CB

1. I am directed by the Minister of Housing and Local Government to refer to Defence Regulation No. 68CB which facilitated the letting of parts of dwellings. The Regulation was revoked on 7 December 1952 by Article 11 of the Defence Regulations (No. 2) Order, 1952 (S.I. 1952 No. 2091) except as it applied to accommodation then registered under the Regulation or subsequently registered as the result of an application made before that date.

2. The Government intend to seek an Order in Council revoking the Regulation completely shortly before 10 December 1954. When the Regulation is revoked any lettings still remaining will cease to have the benefit of the legal protection given by paragraph (4) of the Regulation against action by landlords for breach of covenant. Accordingly the mesne tenants concerned may become responsible to their landlords for breaches of the terms under which they hold their tenancies.

3. Provision is made in the Housing Repairs and Rents Bill as follows: '36. In determining for the purposes of the Rent Acts the standard rent of any dwellinghouse, no account shall be taken of any letting of accommodation which at the material time was registered for the purposes of Regulation 68CB of the Defence (General) Regulations, 1939, and was let in accordance with terms and conditions so registered; and if that Regulation is revoked, any such accommodation which is let as aforesaid immediately before the revocation shall not, as respects that letting, be treated as a dwellinghouse to which those Acts apply.' If this provision is accepted by Parliament, it will effectively replace paragraph (6) of the Regulation. That is to say, the occupant of a registered letting still existing when the Regulation is revoked will not enjoy security of tenure under the Rent Restrictions Acts, but any subsequent letting will bring the accommodation within the Rent Restrictions Acts, and any standard rent which may have been established prior to the registered letting will be a material consideration in assessing a fresh standard rent for the accommodation.

4. It is important that persons who have effected lettings of registered accommodation which may subsist after the complete revocation of the Regulation should be made aware of the position as it will then be, so that they may take appropriate steps to avoid any trouble which may ensue. The Council should, therefore, without delay notify all persons at whose instance any accommodation now remains registered of the contents of this Circular.

Town and Country Planning Bill. This Bill has now been published and the Ministry have issued the following Note:—

TOWN AND COUNTRY PLANNING BILL

THE MAIN PROPOSALS

The Bill, with one or two exceptions, applies to England and Wales only. A separate Bill for Scotland will be presented shortly. The provisions of the Bill:—

(1) Require payments to be made by the Central Land Board, for losses already sustained through the operation of the Town and Country Planning Act, 1947, to persons who hold *established claims* under that Act, i.e. admitted by the Central Land Board. The main categories of people who will benefit will be holders of *established claims* who have paid development charge, or have sold their land at a price which did not reflect its development value as measured by the claim.

(2) Require compensation (except in certain defined cases) to be paid by the Minister of Housing and Local Government where permission is or has been refused, or onerous conditions attached to a permission, for development of land to which an established claim relates. Compensation is similarly to be payable where permission has been revoked or modified.

(3) Give the Minister power to review planning decisions on which applications for compensation are founded; and enable him to alter a decision where he feels unable to support it, or to supplement a decision given by granting permission, where the

land is suitable, for some development other than that proposed.

(4) Require all compensation payments by the Minister of more than £20 to be recorded in the register of local land charges; these payments will be automatically recoverable in full if development of certain kinds is later permitted.

(5) Amend the existing law on compensation for the compulsory purchase of land, so that compensation at existing use value will be augmented by an amount based on the outstanding balance of any established claim relating to the land acquired.

(6) Enable the Minister to substitute for the present system of Exchequer grants to local authorities under the Planning Act a simplified and extended system. Under the present system grants vary from 90% (for short periods) down to 20%. The Bill provides for a uniform rate limited to 50%, but the present rate of 90% may be retained for a limited period in certain instances.

LAW CASE

Park Estates (Southgate) Ltd. v. Borough of Southgate. Court of Appeal, 11 February. This was an appeal by the Southgate Borough Council against the dismissal by a Divisional Court in respect of proposed street works in a road in the Borough, and was referred to in the JOURNAL for November at page 29.

The Court of Appeal dismissed the appeal with costs and refused leave to appeal to the House of Lords. It was held that the proposed works were unreasonable because they were premature in the circumstances of the case. Some 46 houses were about to be built in the road, which would result in damage to street works if they were carried out before the houses were completed. The Court thought that to spend £6,000 on a road which might be smashed up in the near future was as profound a waste of money as the human mind could conceive. (THE ESTATES GAZETTE, 20 February 1954.)

Book Reviews

The London Furniture Makers . . . 1660-1840, by Sir Ambrose Heal. With a chap. by R. W. Symonds. 11½ in. xxii + 276 pp. incl. pls. Batsford. 1953. £6 6s.

This book is the result of painstaking research over many years by one who is himself a famous London furniture retailer, the first furniture designer to be awarded the honour of Royal Designer for Industry by the Royal Society of Arts and the foremost authority on London trade cards. It covers the period of rapid development which followed the Great Fire of 1666 and led to the firm establishment of cabinet making as a trade distinct from joinery. It illustrates the remarkable degree of specialisation which could only have been attained under a great production drive in a prosperous and rapidly growing capital

city which had nurtured skilled craftsmen of many kinds for centuries, was a centre of world trade to whose port all the necessary raw materials came, and was led by a cultured class which had the necessary taste and money to set a standard. Such a combination of circumstances is bound to be extremely rare, and by 1820 the aristocratic landowners were already giving way to the rich mercantile class and the decline in taste, which later led to a decline in other aspects of quality, was on the way. Here is arrayed evidence of the immense number of firms, some of them of considerable size, which by their integrity and imagination made London-made furniture sought after all over the country. By the end of the century there were firms specialising in furniture for export too. The cards of several makers not only illustrate exactly how chairs and tables were made to 'knock down', but give actual details of

the exact sizes of packing case which such a saving of space made possible.

'William Overley (1710-32), at the sign of The East India House, Makes all sorts of Sea Chests in Deal or Wainscot, Ruff or Smooth Packing Chests or Cases, and Cases of Bottles, & Boxes of all Sizes . . .'

Richard Pigg was coffer maker to Charles II. Benjamin Dell (1763-92) specialised in bedsteads. There are many carvers and gilders, upholsterers (called indiscriminately upholsters), appraisers and auctioneers. George Dixon (1748) at the Four Coffins, Warwick Street, calls himself a cabinet maker, but his sign indicates a sombre bias towards undertaking!

William Shreeve (1780) claims to be 'the only Inventor and Maker of Venetian Curtains' and John Speer sold painted floor cloths.

John Folgham (c. 1760) made cases for instruments and knives, but there is strangely little about clockcase makers who, in view of the fame of London clock makers, must surely have been a considerable group. There are many picture-frame makers, but cabinet and chair makers naturally head the list.

How rich was the seed-bed out of which grew such well-known figures as Chippendale, Heppelwhite and Sheraton! It is clear that they were not so exceptional as was thought at one time, but that their names were publicised, and their designs set fashions, by being copied from the books which they published. That the trade prospered is shown by the report in the YORK MERCURY, 12 December 1720, that Mr. Dale, an upholsterer of Covent Garden, had purchased the estate of the late Viscount Bolingbroke for £50,000; and Henry Clay (1795) left £80,000 made out of papier maché trays, etc.

And then, as now, some people tried to get rich quick, and by similar means. Robert Pluckrose in 1720 was summoned to appear before the Lord Mayor on suspicion 'that the man has designedly put fire to his own house', it being alleged that the contents were not of the value of £300, though lately insured to the value of £1,000!

A delightful book beautifully produced.
GORDON RUSSELL [Hon. A]

The New Small House, by F. R. S. Yorke and Penelope Whiting. 9½ in. x 7 in. 144 pp. incl. pp. of illus. text illus. Archtitl. Press. 1953. £1 5s.

Mr. Yorke has already written several excellent books on architecture and edits, with Miss Whiting, the indispensable SPECIFICATION. Their latest book, *The New Small House*, is a collection of plans and photographs of 64 houses built since 1939, all less than 1,500 sq. ft. in area; the type of construction, the materials and the cost are among the details included in the description of each house. Of the houses illustrated 52 are English, six American, three Danish, one Swedish, one Swiss and one Scottish.

The dozen examples from abroad tend to focus attention on the fact that this book essentially concerns the new small house in England. At any other time in the past

two hundred years a book on this subject might well have been composed almost entirely of English examples; the English house set a standard of design which few other countries could attain. The early Georgian houses of Hawksmore and Flitcroft with their narrow frontages, the houses of Voysey and Baillie-Scott, the pre-war houses of Fry—all these were in the forefront of small house design.

Seen in this light, the present volume is hardly worthy of its predecessors; the majority of the English houses illustrated are rather dull; some are quite ugly; several are surprisingly wasteful of space. Of the eight or so examples in the higher tradition of English house design, it is interesting that two are barge conversions and one a mews reconstruction; the others include local authority housing.

Some will argue that, with restrictions of area and—when these houses were built—of cost, it is impossible to create anything of architectural significance. To which I could either agree and ask why then was the volume produced, or disagree and draw attention to the foreign houses illustrated of similar size and cost, all of which are worth looking at. One American example of 1,000 sq. ft. for £3,900 including landscaping, roads and land fees (and with no more open a plan than many of our local authority houses) compares very favourably with anything we have to offer when comparative costs are taken into account.

From this book it is abundantly clear that, in small house design, we have lost the initiative. With the removal of the restriction of cost and the general easing of building supplies we should be able to regain it; at such a time a book on the new small house, containing a majority of English examples, will once again be welcome. Until then I hardly think it worth while.

JAMES CANTLIE WALKER [A]

Meisterbuch der Schrift, &c., by Jan Tschichold. 12½ in. [236] pp. incl. (176) pls. Ravensburg: Otto Maier. [1952.] (DM.45.)

This superb book, which has been designed as a comprehensive reference source for all who are professionally interested in the art of lettering, is the product of many years of study by that great typographical expert, Jan Tschichold. It is also noteworthy for a melancholy reason. The *Meisterbuch der Schrift* was the last volume which Otto Maier, the distinguished publisher and son of the equally distinguished founder of the firm that bears their name, personally supervised through the press. Few publishers, I imagine, could wish for a worthier memorial.

The short introductory text deals authoritatively with such matters as lettering as the task and responsibility of the artist, good and bad lettering (illustrated with examples from the author's chamber of horrors!), the right choice of lettering for particular purposes, the grouping and spacing of letters and similar important matters. The main section of the book then follows, comprising 176 full-page plates illustrating finely designed type-faces,

selected from the past and present. Short notes are provided at the end of the volume on each, and British readers will be grateful that the outstanding contribution made by this country to typography is not forgotten. A further useful note roughly classifies the different types of lettering illustrated according to their suitability to the needs of different professions, e.g. sculptors, architects, sign-writers, engravers, printers, lithographers, and so on. The book is conveniently indexed.

J. C. P.

Historical Architecture. The development of structure and design, by Hugh Braun. 10 in. [307] (309) pp. + pls. text illus. Faber. 1953. £3 3s.

The author of this book has set out to write an outline history of the story of architectural development, emphasising the growth of plan types and of structural systems rather than the decorative features of architecture. As an attempt to counteract the strong bias that has been placed upon the system of dividing architecture into a number of styles, this book is a useful contribution. He has paid considerable attention to the early growth of the house and the church in the countries of the eastern Mediterranean and the Near East, and there are interesting chapters on the Byzantines, Islam and the Crusades which have not been dealt with so fully in earlier books on the history of architectural development. It is, I imagine, for this reason that sophisticated architecture from the 15th century onwards receives sparse treatment, and the author seems prejudiced against the Italian Renaissance. Why else should he write of this period that 'there was little or no attempt to improve proportion, stabilize design, or even to introduce interest' (p. 235)?

The text is interesting and written in a clear manner, which should make it easy for all to understand. There are inaccuracies, but these are almost unavoidable in a book which covers so vast a subject, and there are weak links in many of the chains which trace the development of building types.

The photographs are good, but too few in number. Cannot publishers put their illustrations close to the text they illustrate, or together at the end of the book? There are some attractive perspective drawings which do more than pages of text to illustrate the buildings. It is unfortunate that the price is so high, for it may place this book beyond the pocket of most architectural students and all but the most enthusiastic of laymen.

J. QUENTIN HUGHES [A]

Prestressed Concrete, by Kurt Billig. 8½ in. x 470 pp. incl. pls. text illus. Macmillan. 1952. £1 16s.

There is already a considerable literature on prestressed concrete, but it is dispersed in countless articles in the technical press of many countries, and the reader will find it difficult to lay his hands on a single book offering an adequate survey of recent practice. The publishers declare that Professor Billig's is the first general work on the subject and their claim seems justified.

at least so far as books in English are concerned.

The volume is divided into three parts. The first part deals with fundamentals; the second is devoted to the design of prestressed concrete structures, while the third is concerned with particular design problems. Each chapter concludes with a comprehensive bibliography and a list of relevant British and foreign patents. An appendix contains a draft code of practice proposed by the author.

Saint Sophia of Ochrida. Preservation and restoration of the building and its frescoes. Report, etc., by Ferdinando Forlati [and others]. UNESCO. (Museums and monuments, iv.) 12½ in. 27 pp. incl. 4 pp. of illus. text illus. [Paris; Lond.: H.M.S.O.] 1953. 5s.

The third and previous volume in UNESCO's excellent series of publications 'Museums and Monuments' consisted of the report of a team of international experts on the reconstruction and restoration of the city of Cuzco. Volume iv is the report of the second mission organised by UNESCO in connection with the preservation of historic buildings, the subject of investigation being the ancient Byzantine church of St. Sophia of Ochrida in Macedonia. The mission, which visited the site in December 1951 at the request of the Yugoslav Government, was required to report on the condition of the building and to recommend technical methods necessary for its restoration. Their report is a detailed, absorbing and impressive document.

Modern Practical Masonry, by E. G. Warland. 2nd ed. 10 in. xviii + 270 pp. incl. pp. of illus. + xxxiii pls. + (11) folding pls. text illus. Pitman. 1953. £2 10s.

The first edition of this well-known book

appeared in 1929 under the wing of Messrs. B. T. Batsford. It is now published by Messrs. Pitman in a revised, and extensively rewritten, form in order to comply with more up-to-date methods of building construction. The author's authority and experience as a teacher should ensure its reliability as a text-book for students. Candidates for the Final Examination of the R.I.B.A. are among the many professional classes of reader who will, he believes, profit by studying it.

Steelwork in Building. A commentary on the British Standard Specification [449], etc., by W. Basil Scott. 8½ in. xvii + 203 pp. text diags. Spon. 1952. £1 5s.

The plan of this volume is a clause-by-clause presentation of the text of British Standard 449: 1948 for the Use of Structural Steel in Building, with a commentary on each. It incorporates the corrections in Amendment No. 1, published in July 1949 (P.D. 929). The author was a member of the Drafting Committee responsible for this B.S., and is a much respected expert on the subject. Architects and architectural students, as well as structural engineers, will find this book a valuable source of reference.

Simplified Design of Roof Trusses for Architects and Builders, by Harry Parker. 2nd ed. 7½ in. xiv + 278 + inside cover pp. text diags. New York: John Wiley; Lond.: Chapman & Hall. [1953.] £1 12s.

The author, who is Professor of Architectural Construction at the University of Pennsylvania, is well-known for his 'Simplified' series of books on structural materials and design, to which both of these volumes belong.

The first is intended as a textbook for students of mechanics and strength of materials who have no practical apprecia-

tion of advanced mathematics. The second is a new edition of a book originally published in 1941. It has been revised to comply with recent (U.S.) specification requirements and includes a new section on timber connectors.

Investigations on Building Fires. Pt. V. Fire Tests on structural elements, by Norman Davey and L. A. Ashton. Department of Scientific and Industrial Research: Building Research, National building studies, Research paper, No. 12. 9½ in. H.M.S.O. 1953. 15s.

This report, Part V of the series, gives details of tests carried out by the Building Research Station on walls, partitions, columns, floors and beams over a period of ten years. It includes a description of the equipment used at the Fire Testing Station at Elstree, which is now under the Joint Fire Research Organization.

Electrical Installation Rules and Tables for rapid reference, etc., by W. S. Ibbetson. P. A. Rowland, ed. 5th ed. 5 in. viii + 210 pp. Spon. 1953. 7s. 6d.

A handy source of up-to-date information on installation work prepared in conformity with the regulations of the Institution of Electrical Engineers.

Timber and the Building Industry, by the Organisation for European Economic Co-operation. (The Timber industries in the U.S.A. series, ii. Technical Assistance Mission No. 59A.) 9½ in. 106 pp. Paris: O.E.E.C.; Lond.: H.M.S.O. 1953. 6s.

One of five technical assistance reports published by O.E.E.C. on the timber industries in the U.S.A., this booklet summarises the impressions of a group of European experts who visited the United States in the summer of 1951.

Correspondence

F. W. H. ALLISON MEMORIAL PRIZE

The Editor, R.I.B.A. Journal.

SIR,—It is now some years since we appealed in your columns to past students and colleagues of the late F. W. H. Allison for subscriptions towards a memorial to his work as a teacher at the Leeds School of Architecture. We now crave your further indulgence to announce that the fund inaugurated for this purpose has reached the sum of £292 15s. 0d., and that a Trust has been established, with the Corporation of the City of Leeds as Trustees, for the endowment of a prize at the Leeds School of Architecture.

The prize, which will be open for competition by registered students of the Leeds School of Architecture, will be known as 'The F. W. H. Allison Memorial Prize'. It will be awarded annually to the student completing his or her second year of study for the Leeds diploma in architecture who in the opinion of the Board of Studies in Architecture of the Leeds College of Art submits the best study of arch and vault

construction with particular reference to a mediaeval building or buildings to be approved by the Board of Studies in Architecture. The annual value of the prize will, at first, be £10, to be spent on books.

It is hoped that in this way Allison's memory will be perpetuated in the School in a most practical way, by encouraging among generations of students his own abiding interest in sound construction and mediaeval architecture—particularly the architecture of the great Cistercian Abbeys of the Yorkshire dales, which he loved so well.

The first award will be made at the conclusion of the 1953–54 Session.

Yours faithfully,

W. A. EDEN

(Chairman of Memorial Committee)

J. R. TOLSON, W. H. KING, A. V. MONTAGUE,

A. B. LACY, T. HAROLD LODGE, G. DOYLE,

P. W. MARSHALL

(Members of the Memorial Committee)

VOYSEY FURNITURE

DEAR SIR,—About three years ago I came across a number of pieces of Voysey furniture in the possession of a daughter of the original owners. At that time she wished

to dispose of this collection as a whole, and as I was interested in the furniture I made some enquiries for her, but without success.

Subsequently she decided to retain some of the pieces and to sell the others separately. Two of them have now been bought (one by the Victoria and Albert Museum where some of them were shown in the 1952 exhibition); there remain the following:—

A circular dining table (4 ft. 4 in. in diameter, with two extra leaves) and a set of six high-backed chairs with the original rush seats, a large dresser, another set of eight chairs which would be sold with these if required, and a small picture-frame (inside measurements 18 in. by 21 in.).

All the pieces are of oak and in good condition, though somewhat darkened with age and polish (the picture-frame has the original black stain). The owner's primary wish is to find them a good home, and therefore I am writing to say that if any of your readers are interested or can suggest a possible purchaser I will gladly put them in touch with her.

Yours faithfully,

IAN COLQUHOUN [4]

Notes from the Minutes of the Council

MEETING HELD 2 MARCH 1954

1. Appointments. (A) *Ministry of Works Building and Civil Engineering Regional Joint Production Committees: Region No. 10: Nomination of R.I.B.A. Representative.* Mr. H. M. Fairhurst [A] in place of Mr. E. S. Benson [F], resigned. (B) *Institution of Water Engineers Research Group on Internal Plumbing: R.I.B.A. Representative.* Mr. A. H. Ley [F] in place of Mr. Denzil Nield [A], resigned. (C) *R.I.B.A. Architecture Bronze Medal: The Liverpool Architectural Society: R.I.B.A. Representative on Jury to consider Award.* Mr. G. B. Howcroft [F], President, Manchester Society of Architects.

2. Chairmanship of the Allied Societies' Conference. At the meeting held on 2 February 1954, Mr. F. Charles Saxon [F] was elected Chairman of the Conference for the Session 1954-1955. He will thus become a Vice-President R.I.B.A. and a member of Council under the provisions of Bye-law 28(b).

3. Mr. J. R. McKay, R.S.A. [F]. The cordial congratulations of the Council were conveyed to Mr. J. R. McKay [F] on his election as an Academician of the Royal Scottish Academy.

4. Completion of Premises Fund. The Secretary reported that under the provisions of the will of the late Henry M. Fletcher [F] the sum of £100 has been bequeathed to the R.I.B.A. free of any conditions. It was agreed that in accordance with the standing resolution of the Council, this sum be credited to the Completion of Premises Fund. The Council also heard with appreciation that Mr. Harry Barrett [A] (U.S.A.) had sent a donation of £3 to the Completion of Premises Fund.

5. R.I.B.A. Conditions of Engagement and Scale of Professional Charges. The Council considered a report from the Practice Committee covering the comments received from the general body of members on the draft Conditions of Engagement and Scale of Professional Charges published in the JOURNAL for December 1953. Arising from these comments a number of amendments were approved by the Council. It was agreed that a final draft of the document should be prepared for publication in the April JOURNAL with a view to the new Scale, as finally approved, coming into effect from 1 June 1954.

6. Membership. The following members were elected:—as Fellows 10; as Associates 95; as Licentiates 7.

7. Students. 58 Probationers were elected as Students.

8. Applications for Election. Applications for election were approved as follows:—*Election 4 May 1954:* as Fellows 4; as Associates 50; as Licentiates 8. *Election 6 July 1954 (Overseas Candidates):* as Associates 14.

9. Applications for Reinstatement. The following applications were approved:—as Fellow, Harold Fenwick Coates; as Associates, John Charles Holden, Keith Robert Basil McKnight; as Licentiate, Walter Harrison Fielding.

10. Resignation. The following resignation was accepted with regret:—Francis Leonard Poole [F].

11. Applications for Transfer to Retired Members' Class under Bye-law 15. The following applications were approved:—as Retired Fellows:—Gervase Bailey, Frank Quentery Farmer, Charles Ernest Hanscomb, Captain William Harkess, Ralph Jackson, Cecil Pinsent.

12. Obituary. The Secretary reported with regret the death of the following members:—Auguste Perret, Officier de la Légion d'Honneur [Hon. Corr. Member]. M. Perret was Royal Gold Medallist 1948. Francis Digby Firth [F], Leonard Ewen Harper [F], Stanley Gage Livock [F], John Wilfred Wilson [F], Robert Ridley Kitching [Retd. F], Horace White [Retd. F], Harold Busbridge [A], Miss Edna Mosely (Mrs. Knott) [A], Herbert Kelsall Armitage [L], Percy George Bridge [L], Arthur Clifford Day [L], Charles John Goodwin [L], John Burns Cromb [Retd. L], Harold Ascensus Wilkinson [Retd. L].

By resolution of the Council the sympathy and condolences of the Royal Institute have been conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

As Fellows

Mrs. A. M. Compton F. W. Honeywell

As Associates

A. W. G. Abel	Frank Miller
S. F. W. Ackerman	A. G. Mitchell
E. A. Allen	D. P. G. Morgan
Michael Andrews-Jones	D. S. Newman
A. G. Ayshford	C. J. Page
L. E. Back	H. G. S. Peacock
C. I. Berry	Kenneth Peers
S. A. Blakely	K. R. Powell
A. J. Bloomfield	R. J. Pryer
Henry Bonwick	J. J. Read
L. R. Bovington	V. B. Reading
F. R. Bozeat	D. A. Reid
K. H. J. Clark	Gilbert Salt
G. J. Collins	J. R. Schwerdt
W. A. A. Cox	D. N. Silverton
K. T. Dean	E. K. Smart
A. J. Fagg	A. W. Smith
L. W. Farthing	L. A. Smith
H. E. S. Francis	K. H. Steadman
J. N. R. Gladstone	F. W. Stephens
C. G. Gooderson	Miss C. E. Surridge
J. J. Harries	D. A. Thomson
D. O. Hendon	A. R. Thulborn
D. S. J. Higgins	J. R. Tiedeman
R. P. E. Holden	G. K. V. Tomlinson
Miss Gene Hudson	Colin Tunbridge
Peter Hudson	J. E. Ward
Leslie Hunter	J. A. Watts
V. J. Hutchings	J. A. Wells-Thorpe
Miss P. M. Jefferies	P. E. Williams
R. R. P. King	S. D. L. Williams
P. L. Maynard	P. P. Winter

As Licentiate

H. G. Gee

Mr. F. J. B. Watson, F.S.A., Deputy Keeper of the Wallace Collection, having read a Paper on 'English Villas and Venetian Decorators', a discussion ensued and on the motion of Sir James Mann, M.A., B.Litt., F.B.A., President of the Society of Antiquaries and Director of the Wallace Collection, seconded by Mr. Ralph Dutton, F.S.A., a vote of thanks was passed to Mr. Watson by acclamation and was briefly responded to.

The proceedings closed at 7.45 p.m.

British Architects' Conference, Torquay, 26-29 May 1954. All members and Students of the R.I.B.A., the Architectural Association and the Allied Societies are cordially invited to attend the Conference to be held at Torquay from 26 to 29 May. Full particulars and the application form are enclosed with this issue of the JOURNAL.

It will greatly facilitate the arrangements if all who propose to attend the Conference will complete the application form and return it to the Secretary R.I.B.A. as early as possible but in any case not later than 3 May.

Classes of Retired Members. Under the provisions of Bye-law 15 applications may be received from those members who are eligible for transfer to the class of 'Retired Fellows', 'Retired Associates' or 'Retired Licentiates'.

The Bye-law is as follows: 'Any Fellow, Associate or Licentiate who has reached the age of 55 and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of "Retired Fellows", "Retired Associates", or "Retired Licentiates", as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease.'

Notes and Notices

NOTICES

Presentation of the Royal Gold Medal, 1954. As announced in the January issue of this JOURNAL, the Royal Gold Medal for 1954 has been presented by H.M. The Queen to Mr. A. G. Stephenson [F] during her visit to Australia. The General Meeting which was to have been held on 6 April has therefore been cancelled.

One Hundred and Sixteenth Annual General Meeting, Tuesday 4 May 1954 at 6 p.m. The One Hundred and Sixteenth Annual General Meeting will be held on Tuesday 4 May 1954 at 6 p.m. for the following purposes:—

To read the Minutes of the Fifth General Meeting held on 2 March 1954; formally to admit new members attending for the first time since their election. To receive the Annual Report of the Council and Committees for the official year 1953-54. (Copies of the Annual Report will be sent to members on 20 April.)

To nominate two members as Hon. Auditors for the ensuing year.

Note: It will facilitate answers to questions if members will give the Secretary prior notice of any questions which they may wish to ask. Questions should be in the Secretary's hands not later than 27 April. This will not preclude members from asking questions on the Annual Report without giving prior notice.

(Light refreshments will be provided before the meeting.)

Session 1953-1954. Minutes V. At the Fifth General Meeting of the Session 1953-54 held on Tuesday 2 March 1954 at 6 p.m., Mr. Howard Robertson, M.C., A.R.A., S.A.D.G., President, in the Chair.

The meeting was attended by about 300 members and guests.

The Minutes of the Fourth General Meeting held on Tuesday 2 February 1954 having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

"The amount of the annual subscription payable by such "Retired Fellow", "Retired Associate" or "Retired Licentiate" shall be one guinea, or such amount as may be determined by resolution of the Council, excepting in the case of those who have paid subscriptions as full members for 30 years, and who shall be exempt from further payment. A "Retired Fellow", "Retired Associate" or "Retired Licentiate" shall have the right to use the affix of his class with the word "Retired" after it, shall be entitled to receive the JOURNAL and Kalendar, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A "Retired Fellow", "Retired Associate" or "Retired Licentiate" shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Bye-law shall affect the rights of persons who at the date of the passing of this Bye-law are members of the classes of "Retired Fellows" and "Retired Members of the Society of Architects".

Associates and the Fellowship. Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the next available election they should send the necessary nomination forms to the Secretary, R.I.B.A., as soon as possible.

Licentiates and the Fellowship. By a resolution of the Council passed on 4 April 1938 all candidates whose work is approved are required to sit for the Examination, which is the design portion of the Special Final Examination, and no candidates will be exempted from the examination.

Note.—The above resolution does not affect Licentiates of over 60 years of age applying under Section IV, Clause 4(c)(ii) of the Supplemental Charter of 1925.

Members and Professional Affixes. The Council's attention has been called more than once to the practice, among some members, of adding a string of letters of doubtful value to the affix indicating membership of the Royal Institute on their letter paper.

This is a matter in which the Council obviously cannot dictate to members, and must trust to their good sense. It should be obvious, however, that the affix of a chartered body of high standing is weakened in effect by the addition to it of a string of other mysterious designations some of which probably indicate no more than the payment of an annual subscription.

COMPETITIONS

Competition for the Equipment of Railway Installations: Grand Duchy of Luxembourg. Notice has been received from the Secretary-General, International Union of Architects, of an architectural competition being promoted by the Government of the Grand Duchy of Luxembourg for the equipment of railway installations. Despite representations made by the International Union, the conditions of this competition are not in accordance with the Regulations for International Competitions in Architecture and Town Planning approved by the International Union, and members and Students R.I.B.A. are accordingly warned not to take part in this competition.

Crematorium, Kirkcaldy. The Royal Burgh of Kirkcaldy invite registered architects to submit

in competition designs for a crematorium to be erected at Dunnikier Park, Kirkcaldy. Assessor: Dr. Ronald Bradbury, A.M.T.P.I. [F]. Premiums: £300, £200, £100. Last day for submitting designs: 8 May 1954. Conditions may be obtained on application to the Town Clerk, Town House, Kirkcaldy. Deposit: £2 2s 0d.

Dow Prize Competition. The Illuminating Engineering Society offers a prize which will be awarded to the winners of a competition intended to encourage collaboration between students of illuminating engineering or of those branches of engineering concerned with illumination, and students in other fields in which applied lighting plays an important part. While entries from individuals are not excluded, the competition is primarily intended for students (under the age of 26) working in collaboration. The competition will be set and judged by a panel of assessors appointed by the Society in co-operation with the R.I.B.A. and the Institution of Electrical Engineers. Premium: £75 (and a certificate to each member of the winning team).

Certificates of commendation will be awarded to any other entries of outstanding merit.

Last day for submitting designs: 15 November 1954.

Relevant documents with instructions as to the form which entries should take will be available on 1 April, but forms of application may be obtained now from the Secretary of the Illuminating Engineering Society, 32 Victoria Street, London, S.W.1.

ALLIED SOCIETIES

South Wales Institute of Architects. Annual Dinner and Dance. The South Wales Institute of Architects held their annual dinner and dance at the Royal Hotel, Cardiff, on 5 February. As on the last occasion, the Welsh School of Architecture students combined with the Institute in the dance.

Mr. L. R. Gower [F], President of the South Wales Institute, was in the Chair, and among the guests were Mr. Howard Robertson, M.C., A.R.A., S.A.D.G., President R.I.B.A., and Mrs. Howard Robertson; Mr. C. D. Spragg, C.B.E., Secretary R.I.B.A.; Lord and Lady Raglan; the Deputy Lord Mayor of Cardiff, Councillor A. J. Williams, J.P.; Mr. Raymond Gower, M.P., son of the President of the South Wales Institute; Mr. William Thomas, Under-Secretary, Ministry of Housing and Local Government; Mr. G. G. Walters, Director of the Ministry of Works for Wales; Mr. Robert Presswood, Director of Education for Cardiff; Mr. W. N. Morgan, F.R.I.C.S., Chairman of the South Wales branch of the Royal Institution of Chartered Surveyors, and Mr. A. B. Jordan, President of the South Wales F.B.T.E.

The combined toast of the R.I.B.A., the South Wales Institute and the Welsh School of Architecture was proposed by Mr. Raymond Gower, M.P., and response was made by the President R.I.B.A., the President S.W.I.A., and Mr. Lewis John [F], Head of the Welsh School of Architecture. The President of the South Wales Institute then presented a silver salver to Mr. C. F. Jones [F] on behalf of the Institute, on his retirement from many years' service as Honorary Secretary. Following this the toast of the guests was proposed by Sir Percy Thomas, O.B.E., past President R.I.B.A., and the Deputy Lord Mayor of Cardiff responded.

Glasgow Institute of Architects. Annual Dinner and Dance. The annual dinner and dance of the Glasgow Institute of Architects was held in the Grosvenor Hotel, Glasgow, on Wednesday 10 February. Mr. William McCrea [F], President of the Glasgow Institute, was in the Chair. The attendance numbered 347, the greatest number to attend this function so far.

Among the distinguished guests were Mr. P. G. Fairhurst, Vice-President R.I.B.A., representing the President R.I.B.A. who was unfortunately unable to attend; Mr. Leslie Grahame McDougall, F.S.A. [F], President of the Royal Incorporation of Architects in Scotland; Mr. Jack W. Train, M.B.E., T.D., President of the Scottish National Building Trades Federation (Employers); Mr. A. G. Jury [F], City Architect and Planning Officer for Glasgow; Mr. Lickley Proctor, F.R.I.C.S., Chairman of the Scottish Branch of the Royal Institution of Chartered Surveyors; and Mr. William McLean, Secretary of the Glasgow Institute of Architects.

Speeches, as is usual at this function, were short in order not to delay the dancing. Mr. McCrea as Chairman welcomed the guests and Mr. Fairhurst made a short humorous speech in reply. There was then dancing until midnight.

Sheffield, South Yorkshire and District Society of Architects and Surveyors. Annual Dinner and Dance. The annual dinner and dance of the Sheffield, South Yorkshire and District Society of Architects and Surveyors was held at the Royal Victoria Hotel, Sheffield, on 25 February. Two hundred and sixty-seven members and guests were present. They were received by Mr. S. Elden Minns [L], President of the Society, and Mrs. Minns, and Mr. P. G. Fairhurst [F], Vice-President Royal Institute and Chairman of the Allied Societies' Conference, and Mrs. Fairhurst. Among the distinguished guests were the Lord Mayor and Lady Mayoress of Sheffield, the Master and Mistress Cutler, the President of the Nottingham, Derby and Lincoln Society of Architects (Mr. F. Hamer Crossley [F]), the President of the York and East Yorkshire Architectural Society (Mr. Allanson Hick [F]), and the President of the West Yorkshire Society of Architects (Mr. Noel Pyman [F]).

After the Loyal Toast the Lord Mayor of Sheffield proposed the toast of the R.I.B.A. and its Allied Societies. He complimented Mr. Fairhurst on the fine buildings which he had erected in Manchester, and said that while Sheffield had not a city centre it could be proud of, local architects were building the buildings the city's industry required. Unfortunately progress had been slow until recently owing to licensing restrictions, but he thought that before long the city would have some new buildings of which its citizens would be proud. He also congratulated Messrs. J. Mansell Jenkinson & Sons [F/A] on being placed second in the recent competition for the extensions to the University of Sheffield.

Mr. Fairhurst, responding to the toast, apologised for the inability of the President R.I.B.A. to attend. He said that whereas in the past it had sometimes been thought that the R.I.B.A. did little for the Allied Societies, today it did a great deal. He emphasised the importance of buildings fulfilling the purpose for which they were required. Employing the architect was the best way to ensure this and also to ensure that buildings were better and more economically built.

Mr. S. Elden Minns also responded. He praised the work done in London on behalf of the Allied Societies, in particular at the Allied Societies' Conference, and referred to the 'Home and Surroundings' exhibition now on

view in Sheffield as an instance of how architecture could be kept locally in the public eye. Mr. W. G. Davies [F], former Sheffield City Architect, briefly proposed the toast of the guests, which was responded to by Mr. Arnold Brittain, LL.B., President of the Sheffield and District Incorporated Law Society.

GENERAL NOTES

The Rome Scholarship in Architecture 1954. The Faculty have chosen the following to take part in the Final Competition: A. E. Good [A], (Department of Architecture, The Northern Polytechnic, London); G. I. Lacey [Student], (Liverpool School of Architecture, University of Liverpool); R. Latham [Student], (Manchester University, School of Architecture); P. S. Staughton, (Melbourne University, School of Architecture).

R.I.B.A. Golfing Society. Fixture List 1954.

Meetings

Friday 7 May, Joint meeting, Walton Heath Golf Club with Liverpool and Wessex Architects G.S. *Tuesday 18 May*, *Spring Meeting*, Coombe Hill Golf Club. The Sullivan Trophy. *Saturday and Sunday 26 and 27 June*, week-end meeting at Rye Golf Links, Sussex. The President's Prize, the Captain's Prize, the Allensby Bowl. (Accommodation provisionally booked at the Pelsham Hotel, Peasmarsh, nr. Rye, from Friday night to Monday morning.) *Wednesday 22 September*, Autumn meeting at Wentworth G.C. The Selby Cup, Annual General Meeting.

Matches

Tuesday 27 April, the Building Alliance G.S., Camberley Heath. *Tuesday 15 June*, The London Master Builders' Association G.S. at West Hill G.C., Brookwood, Surrey. *Saturday 19 June*, The London Solicitors' G.S. at Berkshire G.C., Ascot. *Wednesday 21 July*, The R.I.C.S. G.S. at New Zealand, West Byfleet, Surrey.

Membership Lists

ELECTION: 2 MARCH 1954

The following candidates for membership were elected on 2 March 1954.

AS FELLOWS (10)

Dow: William Eric [A 1932], Sunderland.
Falconer: Peter Serrell [A 1944], Stroud.
Ford: Lieut.-Colonel William Arthur [A 1953].
Holbrook: Leonard Charles [A 1940].
Hussey: Geoffrey Mark, Dip.Arch.(C.T.) [A 1942], Pretoria, S. Africa.
Reuben: Reuben Simon [A 1937], Bombay, India.
Solomon: Clarence, A.R.I.C.S. [A 1937], Newcastle upon Tyne.

The following Licentiates who have passed the qualifying examination:—

Jelinek-Karl: Rudolph.
Shreeve: Philip Alfred, Cardiff.

and the following Licentiate who is qualified under Section IV, Clause 4(c)(ii) of the Supplemental Charter of 1925:—

Pullen: Albert, Singapore, Malaya.

AS ASSOCIATES (95)

Adamson: Alan, B.Arch. (Dunelm), Middlesbrough.
Angus: George, D.A.(Edin.), Haddington.
Attenborough: Michael John, Dip.Arch. (Nottm.), Nottingham.
Baber: Derek John, Dip.Arch. (Cardiff), Cardiff.

Baggaley: Alan, B.A.(Arch.) (Sheffield), Sheffield.

Bailey: David Charles, B.A.(Arch.) (Sheffield), Sheffield.

Bench: Michael John, Dip.Arch. (Birm.), Birmingham.

Benney: James Dennis Graham, Dip.Arch. (Leics.), Newquay.

Biley: Derrick Edmund, Dip.Arch. (Nottm.).

Binckes: Graeme David, B.Arch.(C.T.), Pretoria, S. Africa.

Boys: John Philip, D.A. (Dundee), Dundee.

Brooke: Edward Acton, B.Arch.(C.T.), Port Elizabeth, S. Africa.

Campbell: Alastair, D.A. (Dundee), Wormit.

Cantrell: Donald Ian, B.A.(Arch.) (Sheffield), Sheffield.

Charles: David Colin, Dip.Arch. (Cardiff), Swansea.

Charlesworth: Geoffrey William, Dip.Arch. (Leics.), Nuneaton.

Chatwin: Charles, D.A.(Dundee), Arbroath.

Clunie: James Andrew Cameron, D.A. (Dundee), Carnoustie.

Cobb: Stephen, B.Arch. (Dunelm), Newcastle upon Tyne.

Coleman: Harold Oswald Melhuish, Dip.Arch. (Cardiff), Cardiff.

Colomb: Spencer Roy, Dip.Arch. (Leics.), Loughborough.

Coltman: Peter Oakley, B.Arch. (Rand), Pretoria, S. Africa.

Creighton: Patrick Gerald, Dip.Arch. (Nottm.), Southampton.

Dalby: Raymond, Dip.Arch. (Nottm.), Doncaster.

Densem: Roy Nicol, Dip.Arch. (Pretoria), Pretoria, S. Africa.

Doshi: Balkrishna Vithaldas.

Freemantle: Raymond Frederick, Dip.Arch. (Leics.), Southampton.

Gilroy: Kenneth James, D.A. (Dundee), Dundee.

Gray: James, Dip.Arch. (Sheffield), Barnsley.

Greening: William Trevor, Dip.Arch. (Rand), Johannesburg, S. Africa.

Hall: George Arthur, Dipl.Arch. (L'pool), Dip.C.D. (L'pool), A.M.T.P.I., Liverpool.

Hall: John Raymond Morgan, B.Arch. (Wales), Cardiff.

Hanford: Denis Arthur Louis, Dip.Arch. (Nottm.), Nottingham.

Harvey: Raymond Leonard, Oxford.

Hickson: Peter Armitage, Dip.Arch. (Sheffield), Doncaster.

Hindley: Thomas Richard, B.A.(Arch.) (Sheffield), Coventry.

Hoare: (Miss) Janet Cecily, B.Arch. (Wales), Salisbury.

Hodgetts: Walter Showell, B.Arch.(C.T.), Nairobi, Kenya.

Holister: Frederick Darnton, Junior, M.Arch. (Harvard), Leamington Spa.

Horner: Denys, Dipl.Arch. (Leeds), Leeds.

Hughes: David, D.A.(Glas.), Glasgow.

Hughes: John Arfon, B.Arch. (Wales), Abersoch.

Ingham: John Bennett, Dipl.Arch. (Leeds), Bradford.

Jamieson: William Bailie Reid.

John: William Howard, Dip.Arch. (Cardiff), Winchester.

Johnston: Hugh, B.Arch. (Rand), Pretoria, S. Africa.

Jones: Brynley Gilbert, Dip.Arch. (Nottm.), Abergavenny.

Key: Harry Maurice, B.A. (Sheffield), Sheffield.

Knight: Harold Chick, Dipl.Arch. (Leeds), Leeds.

Lee: Douglas Herbert, B.Arch. (McGill), M.Sc. (Illinois), Montreal, Canada.

Levy: Alfred, Dipl.Arch. (Oxford), Bolton.

Lesisz: Tadeusz, Dipl.Arch. (Oxford), Dudley.

Macdonald: Brian Chetwode Blair.

Mackie: William Robert, D.A. (Glas.), Dip.T.P. (Glas.), Glasgow.

Matthews: Derrick Arthur, Dip.Arch. (Leics.), Derby.

Mayhew: Douglas Edward Frank, Dip.Arch. (Nottm.), Prindlewell.

Meldrum: Alan Neville, Dip.Arch. (Nottm.), Skegness.

Miell: Peter Derek, Dip.Arch. (Leics.), Southampton.

Miller-Williams: Alan John Richard, B.A. (Cantab.), Gloucester.

Mitchell: Tom Furness, Dip.Arch. (Sheffield), Chesterfield.

Murdoch: Kenneth Lyle Stewart, D.A. (Dundee), Dundee.

Phillips: John.

Pickering: Maurice Emmitt, Dip.Arch. (Birm.), Coventry.

Poole: Dennis Royden, Dip.Arch. (Cardiff).

Powell: Wyndham Charles, Dip.Arch. (Cardiff), Abergavenny.

Preston: Leslie Reginald Gulliver, Dipl.Arch. (Oxford), Lincoln.

Pride: Glen Lorimer, B.Sc. (St. Andrews), D.A. (Dundee), St. Andrews.

Reid: Eric James Athole, D.A. (Dundee), Dundee.

Roberts: Eiflon Stoddard, Dip.Arch. (Cardiff), Cardiff.

Roberts: John Tudor, Dip.Arch. (Cardiff), Oswestry.

Roberts: Philip James, Dipl.Arch. (Oxford), Chipping Norton.

Rudkin: John Wilson, Dip.Arch. (Leics.), Llangefni.

Russell: Allan Robertson, D.A. (Dundee), St. Andrews.

Savidge: Rex Ingram, Dip.Arch. (Nottm.), Nottingham.

Scott: Peter Arthur Strange, Dipl.Arch. (Oxford), Abingdon.

Seward: Harold Frank, Coventry.

Siedlecki: Kazimierz.

Simmons: (Miss) Norma, Dipl.Arch. (Leeds), Leeds.

Smith: Colin Henry, Sydney, Australia.

Smith: John Derrick, Dipl.Arch. (Leeds), Pontefract.

Sutton: Henry Fort, Dip.Arch. (Birm.), Birmingham.

Tabert: Dennis, Dip.Arch. (Cardiff), Harlow.

Toumazis: Dionysios Antonios, B.A. (Arch.) (Sheffield).

Tucker: Leslie John, Dip.Arch. (Leics.), Cirencester.

Underdown: Alwyn John, Dip.Arch. (Leics.), Leicester.

Vallance: Hugh Robert, A.S.T.C.(Arch.), Clovelly, N.S.W., Australia.

Venters: John Mackenzie, B.Arch. (McGill), Montreal, Canada.

Voaden: Stephen William, Dip.Arch. (Cardiff), Blackburn.

Walmesley: Roy Gerard, D.A.(Edin.), Edinburgh.

Ward: Richard Norman, B.Arch. (Auck., N.Z.), Auckland, New Zealand.

Whitehouse: Roy Harry, Dip.Arch. (Birm.), Bromsgrove.

Wicks: George Preston, Pietermaritzburg, S. Africa.

Wilson: Thomas William Henry, Dip.Arch. (Cardiff), Newport, Mon.

Wiseman: Edward George, Worcester Park.

Wollaston: Harry Vivian, Sydney, Australia.

AS LICENTIATES (7)

Aylward: Ronald Newman, Banstead.

Duckham: Richard Philip.

Jones: Leslie Arthur.

Noble: Horace.

Tooley: Charles Edward, D.S.C., Hull.

Watson: James Boyne, Glasgow.

Young: Ralph Arnold, Nottingham.

ELECTION: 4 MAY 1954

An election of candidates for membership will take place on 4 May 1954. The names and addresses of the candidates with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Monday 5 April 1954. The names following the applicant's address are those of his proposers.

AS FELLOWS (4)

Bailey: Harry, Dipl.Arch. (Leeds) [A 1937], 3 Victoria Avenue, Harrogate; 18 Fairfax Road, Bingley. W. H. King, N. H. Fowler and applying for nomination by the Council under Bye-law 3(d).

Brown: Eric, Dipl.Arch. (Leeds) [A 1937], 3 Victoria Avenue, Harrogate; 1 Newland Avenue, Harrogate. W. H. King, N. H. Fowler and applying for nomination by the Council under Bye-law 3(d).

Brown: William Clifford, Dipl.Arch., Dipl.T.P. (Leeds), A.M.T.P.I. [A 1933], City Architect, Town Hall, Bradford, Yorks; 'Cleeve', Fairway, Trannmere Park, Guiseley, Yorks. Benjamin Chippindale, Noel Pyman, Hubert Bennett.

Webster: Harry, Dipl.Arch. (Leeds) [A 1937], 6 Vernon Street, Leeds, 2; 3 Boston Road, Wetherby. Hubert Bennett, Noel Pyman, W. A. Ledgard.

AS ASSOCIATES (50)

The name of a school, or schools, after a candidate's name indicates the passing of a recognised course.

Anderson: John Kennedy, Dip.Arch. (Abdn.) (Aberdeen Sch. of Arch.: Robert Gordon's Tech. Coll.), Logan Court, 16 Cornwall Gardens, Kensington, S.W.7. E. F. Davies, A. G. R. Mackenzie, J. G. Marr.

Anderson-Bell: Andrew, D.A. (Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), 5 Bowhill Terrace, Goldenacre, Edinburgh. Basil Spence, J. R. McKay, T. W. Marwick.

Atkins: David Digby, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 'Aysgarth', 52 Vernon Avenue, Gedling, Notts. C. St. C. Oakes and the President and Hon. Secretary of the Nottingham, Derby and Lincoln Society of Architects under Bye-law 3(a).

Beaton: Robert Iain, Dip.Arch. (Abdn.) (Aberdeen Sch. of Arch.: Robert Gordon's Tech. Coll.), 'Alma Cottage', Golspie, Sutherland, Scotland. E. F. Davies, A. G. R. Mackenzie, J. G. Marr.

Bedding: Thomas Richard, B.A. (Sheffield) (Univ. of Sheffield, Dept. of Arch.), 'Estreham', Maurice Road, Seaford, Sussex. Prof. Stephen Welsh, Prof. Sir William Holford, E. D. Mills.

Burton: Keith [Final], 'Cobble Court', Bonney Croft Lane, Easingwold, York. C. R. Thorp, E. Firth, Kenneth Ward.

Campbell: Denis Wilson Ian [Final], Mount Pleasant, Bangor, Co. Down, Northern Ireland. A. F. Lucy, R. S. Wilshire, J. R. Young.

Cawthorn: (Mrs.) Mary Gulielma (King's Coll. (Univ. of Durham), Newcastle upon Tyne, Sch. of Arch.), Flat 1, Radcliffe Hall, Radcliffe-on-Trent, Nottingham. Prof. W. B. Edwards, Cecil Howitt, J. H. Napper.

Clark: Douglas James [Special Final], 32 Hall Plain, Gt. Yarmouth, Norfolk. Applying for nomination by the Council under Bye-law 3(d).

Clynes: Roger Ernest, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 23 Rofant Road, Northwood, Middlesex. James Melvin, J. S. Walkden, Frederick Gibberd.

Corne: Gerald [Final], 7 Bishops Avenue, Llandaff, Cardiff. Dr. T. A. Lloyd, Lewis John, C. F. Jones.

Cowburn: Noel Anthony, Dip.Arch. (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 16 St. Annes Road East, St. Annes-on-Sea, Lancs. Prof. R. A. Cordingley, G. N. Hill, E. T. A. Smith.

Crabtree: Frederick Alan, Dip.Arch. (Dunelm) (King's Coll. (Univ. of Durham), Newcastle upon Tyne, Sch. of Arch.), 42 Bourne Avenue, Fenham, Newcastle upon Tyne, 4. Prof. W. B. Edwards, J. H. Napper, F. A. Child.

Dickinson: Robert Gordon [Special Final], 'Northolme', 16 Leamington Road, Blackpool. H. T. Jackson, F. L. Lumb, C. H. MacKeith.

Elderkin: David George, B.A.(Arch.) (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 10 Crowpark Drive, Burton Joyce, Nottingham. Prof. R. A. Cordingley, Frederick Gibberd, C. F. W. Haseldine.

Elliott: Derek Owen Guttridge, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 38 Jennings Road, St. Albans, Herts. J. S. Walkden, H. J. Davies, C. H. Aslin.

Fleetwood: Michael John, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 85 Bradbourne Vale Road, Sevenoaks, Kent. J. S. Walkden, W. W. Fisk, David Jenkin.

Gosby: Denis Rowland, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), The Old School House, Clare Lane, East Malling, Kent. J. S. Walkden, David Jenkin, S. H. Loweth.

Gutting: Marinus [Special Final], 66 Handside Lane, Welwyn Garden City, Herts. J. K. Robertson, Louis de Soissons, Kenneth Peacock.

Hargreaves: Donald, B.A. (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 216 Parris Wood Road North, Manchester, 20. Prof. R. A. Cordingley, F. L. Halliday, Harold Bowman.

Harris: Stuart Lowe [Special Final], 23 Dovecot Grove, Edinburgh, 11. Basil Spence, A. A. Foote, W. I. Thomson.

Jackson: Peter Hopkinson, Dip.Arch. (Sheffield) (Univ. of Sheffield: Dept. of Arch.), 19 Wharncliffe Road, Sheffield, 10. Prof. Stephen Welsh, H. B. S. Gibbs, H. B. Leighton.

Johnston: Harvey [Special Final], 57 Crossgate, Cupar, Fife. A. D. Haxton, John Needham, T. H. Thoms.

Jolley: Robert, B.Arch. (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 80 Pemberton Road, Winstanley, Nr. Wigan, Lancs. Prof. L. B. Budden, B. A. Miller, William Ellis.

Jones: Derek Gwyther [Final], 20 Slade Road, Mumbles, Swansea, Glam. Lewis John, L. R. Gower, C. F. Jones.

Kerr: Alexander, D.A.(Glas.) (Glasgow Sch. of Arch.), 8 Knockshinnoch, New Cumnock, Ayrshire, Scotland. R. G. Lindsay, Prof. W. J. Smith, William McCrea.

Korwin-Szymanowski: Peter [Final], 21 Hotham Road, Putney, S.W.15. Prof. Sir William Holford, Thomas Ritchie, Dr. J. L. Martin.

Landau: (Miss) Rosalie, B.A.(Arch.) (London) (Bartlett Sch. of Arch.: Univ. of London), 5 Talbot Crescent, Hendon, N.W.4. Prof. H. O. Corfiato, R. C. White-Cooper, Thomas Ritchie.

McColl: (Miss) Sheila Mary (Arch. Assoc. (London): Sch. of Arch.), 76 Pinnacle Hill N., Bexleyheath, Kent. Arthur Korn, G. A. Crockett, Z. Jacobson.

MacDonald: Alexander George [Special Final], 5 Culloden Road, Westhill, Inshes, Inverness. Lieut.-Col. Alexander Cullen, J. Blackburn, J. A. Ross.

McKelvie: James Norval [Special Final], 74 East Crescent, Troon, Ayrshire. Prof. W. J. Smith, Gabriel Steel, R. G. Lindsay.

Morgan: Dennis Cecil [Final], 17 Albert Road, Tonbridge, Kent. A. Y. Mayell, W. A. C. Ball, Cecil Burns.

Nisbet: Alexander Thomas Lawrie, D.A. (Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), 'Nelson Villa', Dunbar, East Lothian. J. R. McKay, W. H. Kininmonth, L. G. MacDougall.

Pan Rosenwald: Thomas, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 9 Bradbrook House, Kinnerton Street, S.W.1. J. S. Walkden and applying for nomination by the Council under Bye-law 3(d).

Pottinger: Thomas Oliver, D.A. (Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), 6 Learmonth Place, Edinburgh. J. R. McKay, W. H. Kininmonth, T. W. Marwick.

Riley: John Barker, Dipl.Arch. (Leeds) (Leeds Sch. of Arch.), 148 Pittmans Field, Harlow, Essex. F. Chippindale, W. A. Eden, Frederick Gibberd.

Sass: Jonathan [Final], 21 Greenaway House, Boundary Road, St. John's Wood, N.W.8. Brigadier Gerald Shenstone, Prof. Basil Ward, K. L. Sharpe.

Saville: (Miss) Yvonne Thyra, B.A.(Cantab.), D.A.(Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), Gateside, 140 Priory Lane, S.W.15. Basil Spence, Miss J. G. Lebeboer, Peter Bicknell.

Smith: Derek [Special Final], 33 Beacon Road, Wyde Green, Sutton Coldfield, Warwick. D. H. Davies, R. G. Morgan, A. G. S. Fidler.

Smith: Roland George, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 47 Lancaster Avenue, Hadley Wood, Enfield, Middlesex. H. S. Jaretski, David Jenkin, J. S. Walkden.

Solomon: Seymour Jasper, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 112 Radcliffe Road, West Bridgford, Nottingham. C. St. C. Oakes and the President and Hon. Secretary of the Nottingham, Derby and Lincoln Society of Architects under Bye-law 3(a).

Stewart: George Kerr, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), Commercial Bank Building, The Square, Aberfeldy, Perthshire. John Needham, T. H. Thoms, Cecil Stewart.

Stewart: Ian Salkeld [Final], 322 Hamilton Road, Motherwell, Lanarkshire. Col. J. M. Arthur, John Steel and applying for nomination by the Council under Bye-law 3(d).

Thomas: Stephen Frank Evan [Special Final], 136 Heathpark Avenue, Cardiff. Howard Williams, E. C. M. Willmott, G. H. Griffiths.

Uglow: Edmund William, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 28a Bolingbroke Road, West Kensington Gardens, W.14. J. S. Walkden, E. E. Somake, David Jenkin.

Wakeham: Gerald William [Special Final], 155 Kingsdown Avenue, S. Croydon, Surrey. Julian Leathart, James Cannell, Terence Page.

Wheeler: Peter, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 6 Nasmyth Street, Hammersmith, W.6. J. S. Walkden, E. H. Banks, David Jenkin.

Whitaker: Michael John, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), Orcombe, Turner Road, Slough, Bucks. J. S. Walkden, Joseph Addison, David Jenkin.

Wilkins: Jack Edwin, Dip.Arch. (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 127 Harpfield Road, Trent Vale, Stoke-on-Trent, Staffs. Prof. R. A. Cordingley, J. P. Nunn, J. R. Piggott.

Williams: Ben Guy, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 40 West Street, Penryn, Cornwall. J. H. Crowther, F. G. Drewitt, A. J. Cornelius.

AS LICENTIATES (8)

Bingham: Frederick Ernest, c/o Buildings Dept., Kent County Council, Springfield, Maidstone, Kent; 'Laurel Cottage', The Rocks, East Malling, Kent. S. H. Loweth, W. H. Poole, L. H. McDermott.

David: Ivor Arthur, Air Ministry Works Directorate, W.D.O.I., Bush House, Aldwych, W.C.2; 157 Bath Road, Hounslow, Middlesex. A. Beasley, Miss J. E. Townsend, E. J. Harrison.

Kinver: Frederick William, Air Ministry Works Directorate, Bush House, N.E. Wing, Aldwych, W.C.2; West View, 24 Watersplash Road, Shepperton, Middlesex. A. Beasley, C. J. Epril, E. J. Harrison.

Lynn: Henry, 110 Scottish Provident Buildings, Donegall Square West, Belfast; 'Tudor Lodge', Milecross, Newtownards, Co. Down. R. H. Gibson, J. H. Forshaw, E. D. Taylor.

McCartney: Archibald Hunter, c/o County Architect's Office, County Council of Dunbarton, Ferry Road, Old Kilpatrick, Dunbartonshire; 96 Henderland Road, Westerton, near Glasgow. J. A. Coia, N. R. J. Johnston, John Watson.

Neaves: Sidney Jack, c/o Buildings Dept., Kent County Council, Springfield, Maidstone, Kent; 37 Knowle Road, Maidstone. S. H. Loweth, L. H. McDermott, C. Worthington.

Palmer: Jack Frank, c/o Air Ministry, London; 3 Churchill Avenue, Horsham, Sussex. A. Beasley, Miss J. E. Townsend, E. J. Harrison.

West: Charles William, c/o Messrs. Bowden, Son & Partners, 3 Adelaide Terrace, N.1; 70 Ridgeview Road, Whetstone, N.20. Applying for nomination by the Council under Bye-law 3(d).

ELECTION: 6 JULY 1954

An election of candidates for membership will take place on 6 July 1954. The names and addresses of the overseas candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Saturday 19 June 1954.

The names following the applicant's address are those of his proposers.

AS ASSOCIATES (14)

Anandkar: Motiram Vinayak [Final], Saraswati Nivas, Laburnum Road, Gamdevi, Bombay 7, India. S. H. Parekar, Prof. S. S. Reuben, H. N. Dallas.

Biermann: Barrie Eben, B.Arch., Ph.D.(C.T.) (Passed a qualifying Exam. approved by the I.S.A.A.), School of Architecture, University of Natal, Durban, S. Africa. Prof. L. W. T. White, O. Pryce Lewis, D. R. Harper.

Chhappia: Shashikant Vaikunthrai [Final], Messrs. V. K. Chhappia & Co., Alli Chambers, Meadows Street, Bombay, 1, India. S. H. Parekar, H. N. Dallas, G. B. Mhatre.

Daniller: Boruch Hillel, B.Arch.(C.T.) (Passed a qualifying Exam. approved by the I.S.A.A.), Mon Desir, Marmion Road, Oranjezicht, Cape Town, S. Africa. Prof. L. W. T. White, O. Pryce Lewis and applying for nomination by the Council under Bye-law 3(d).

De Ridder: Johannes, B.Arch. (Pretoria) (Passed a qualifying Exam. approved by the I.S.A.A.), 118 Poynton's Building, Church Street, Pretoria, S. Africa. Prof. A. L. Meiring, W. B. T. Newham, C. S. Lodge.

Dyke-Wells: Donald Newson, B.Arch. (Rand) (Passed a qualifying Exam. approved by the

I.S.A.A.), The School of Architecture, University of Natal, Durban, S. Africa. A. M. Allen and applying for nomination by the Council under Bye-law 3(d).

Greenewald: Johannes Adriaan Neser, B.Arch. (Pretoria) (Passed a qualifying Exam. approved by the I.S.A.A.), Q.M.G. Works, Defence Headquarters, Pretoria, S. Africa. Prof. A. L. Meiring, C. S. Lodge, W. A. Macdonald.

Haughton: Robert Besant (Passed a qualifying Exam. approved by the N.Z.I.A.), 324 Lambton Quay, Wellington, New Zealand. The late W. M. Page and the President and Hon. Secretary of the New Zealand Institute of Architects under Bye-law 3(a).

Johri: Narendra Swarup [Final], Senior Architect, Town & Village Planning Dept., 15 Mall Avenue, Lucknow, Uttar Pradesh, India. Prof. S. S. Reuben, S. J. Narwekar, S. H. Parekar.

Lewcock: Ronald Bentley, B.Arch.(C.T.) (Passed a qualifying Exam. approved by the I.S.A.A.), School of Architecture, University of Natal, King George V Avenue, Durban, S. Africa. Prof. L. W. T. White, O. Pryce Lewis, D. R. Harper.

Palande: Dattatraya Shripad [Final], 431/84 Purandare Baug: Colony, Shukrawar Peth, Poona 2, India. Prof. S. S. Reuben, G. B. Mhatre, S. H. Parekar.

Rutherford-Smith: Robert Browne, B.Arch. (C.T.) (Passed a qualifying Exam. approved by the I.S.A.A.), 9 Lawson Mansions, MacDonald Road, Durban, S. Africa. O. Pryce Lewis, Prof. L. W. T. White, E. M. Powers.

Savage: William Howard, Dip.Arch. (Rand) (Passed a qualifying Exam. approved by the I.S.A.A.), 232 Water Road, Walmer, Port Elizabeth, S. Africa. H. H. McWilliams and applying for nomination by the Council under Bye-law 3(d).

Short: Patrick Molison, B.Arch. (C.T.) (Passed a qualifying Exam. approved by the I.S.A.A.), Messrs. Ing, Jackson & Short, 26 Cato House, Smith Street, Durban, S. Africa. O. Pryce Lewis, Prof. L. W. T. White, C. S. M. Taylor.

Obituaries

Gilbert Fraser, M.C. [F], past President of the Liverpool Architectural Society, died on 24 January, aged 84.

Mr. Otis D. Black [Ret. F] sends us the following account of Mr. Fraser's career:

'Gilbert Wilson Fraser practised in Liverpool. He served his articles with Messrs. Edmund Kirby & Sons. He early came into personal touch with the late Norman Shaw, R.A., who greatly impressed him.

'In the early days of his practice, resulting from his design of a cottage at Letchworth Garden City, he obtained a commission to design Dunchurch Lodge, a mansion in the Georgian manner on an extensive site near Rugby. Later his practice included the design of numerous private residences, industrial works, churches, church halls, and hotels.

'At the outbreak of war in 1914, at the age of 42, Fraser volunteered as a private in Kitchener's Army. He was, however, promptly given a commission and commanded to prepare the lay-out and superintend the erection of the camp at Knowsley Park. Embarking for France in December 1915 he served in the line as Infantry Company Commander but soon was transferred to the Royal Engineers. He later gained his Majority, becoming a Corps Staff Officer and being awarded the Military Cross.

'Fraser served until the war ended and immediately after the Armistice he returned to Liverpool and resumed a varied and increasing practice. He was appointed for a limited number of years School Architect to Bootle Corporation, in which capacity he designed one elementary and one secondary school. He designed the Liverpool Maternity Hospital and as consulting architect to three local hospitals was responsible for the new Out-patients Department for Bootle General Hospital, important extensions to Stanley Hospital, additional buildings and the entire renovation of the Royal Southern Hospital. As architect to the West Lancashire Territorial Association he designed four battalion headquarters.

'Fraser was Hon. Secretary of the Liverpool Architectural Society from 1901-1912, was elected President in 1914 and resumed the office on returning to practice in 1918. He was a Freemason and attained Provincial Honours. From boyhood he was an enthusiastic cricketer, and when the well-known Northern C.C. moved from Waterloo to Great Crosby he was the first to score a century on the new ground. He played good cricket for over 30 years. Quite late he took up golf, which he refused to regard seriously on the course. He was Captain of the Formby Golf Club in 1931.'

Robert William Stoddart [F] died on 1 December 1953, aged 63.

Mr. F. R. Yerbury, O.B.E. [Hon. A], writes: 'Robert Stoddart was Chief Architect to Truman Hanbury and Buxton, the brewers. He served his articles with the late Paul Phipps [F] and later worked in the office of Saxon Snell.

'At the outbreak of the first world war he enlisted in the Royal Engineers and was engaged in the blowing up of Hill 60, when he was so badly injured as to be kept in hospital for two years. After the war he joined the architectural staff of Butterfield & Swire in Hong Kong, where he served for some years. He was then appointed Assistant and later Chief Architect to the brewers, Truman Hanbury, Buxton & Co. Ltd. He built a considerable number of public houses, among them The Flowing Bowl at Ramsgate, The Railway Hotel, Edgware, and the Festival Inn at Lansbury (in conjunction with Frederick Gibberd [F]).

'Bob Stoddart was extremely popular with everyone he worked with. His bland and boyish smile carried him a very long way. At one time his weakness was for the old London music halls, which he knew quite a lot about. Gramophone records fascinated him and at one time he had as many as 2,000.'

Lieut.-Colonel Claude Michael Boys-Hinderer, M.C. [F], died on 16 April 1953.

Lieut.-Colonel Boys-Hinderer had lived in East Africa since 1912. Among the well-known works of the firm of Henderson and Partners, in which he was a partner, are the Muthaiga Club, the Standard Bank of South Africa, Torts Hotel and the Shell Company building, all in Nairobi, and the King George V Memorial Museum in Dar es Salaam, also part of the Dar es Salaam Club; besides houses and office blocks in Nairobi, Mombasa, Dar es Salaam and elsewhere in Tanganyika and in Zanzibar.

In the first world war he fought right through the campaign in Tanganyika, rose to the rank of Captain and was awarded the Military Cross. In World War II he again volunteered and rose to the rank of Lieut.-Colonel. He commanded the Royal Engineers in Mogadiscio, Italian Somaliland. He was a past President of the Dar es Salaam branch of the Royal Society of St. George.

Lieut.-Colonel Boys-Hinderer became a Licentiate in 1932 and a Fellow in 1933.

Edwin Arthur Jackson [F], former Chairman of the Canterbury Chapter of the South-Eastern Society of Architects, died on 7 December 1953, aged 71.

Mr. Jackson's Chilham housing estate for East Ashford Rural District Council was awarded a Ministry of Housing and Local Government housing medal last year.

Mr. Jackson served his articles with a firm of architects in Gt. Yarmouth and began private practice in 1920. In 1938 he took into partnership his son Mr. J. E. Jackson [A], and in 1945 Mr. T. W. Harrison [L], who now carry on the practice. In addition to the Chilham housing estate Mr. Jackson designed Herne Bay and Ashford hospitals, Ashford Assembly Rooms, additions to Ashford School for Girls, premises for the Surrey Sterilised Milk Co. and the South London Mission in Bermondsey. He was architect to the late Maharajah of Baroda at Haslemere and to Messrs. Shippam's factory at Chichester. He also built various houses, garages, factories and a swimming pool and carried out church repairs.

Mr. Jackson was a prominent Freemason, being treasurer of the Invicta Lodge, Ashford, and a Past Master. He was also Past Provincial Grand Superintendent of Works. He was a founder member and past President of Ashford Rotary Club and chairman of Ashford Football Club. Ashford Cattle Show Society was another of his great interests, and he was a sidesman at Ashford Parish Church and a supporter of the local branch of the British Legion. He also served as chairman of the Canterbury Chapter of the South-Eastern Society of Architects.

Mr. J. E. Jackson [A] writes of his father: 'Instead of following in his father's footsteps, my father turned away from the sea.

'Essentially an individualist, he practised architecture alone for many years and gained a reputation for sound workmanship and attention to detail. He was always good company and we shall miss him very much indeed as we try to carry on what he has built up. Freemason, football fan, gardener, Rotarian, he had so many interests that I can truthfully say that he loved life and people; he had a fund of the most amazing stories, which got more and more amazing as he grew older, and we never tired of listening and telling him he was making most of them up—which used to annoy him, because they all had an authentic beginning in his memory of so many jobs and so many clients.'

Edgar Farrar [F] died on 30 October 1953, aged only 43.

Mr. Farrar studied under Professor Reilly at Liverpool University School of Architecture, where he gained his diploma in architecture with distinction in design and construction; he was a finalist in both the Tite Prize and Rome Scholarship competitions. He then spent short periods as assistant, first to Mr. E. C. Aldridge of Liverpool, who was architect to Martin's Bank Ltd.; then to the City of Liverpool Housing Department, under (now) Sir Lancelot Keay, O.B.E., past President R.I.B.A.; and the City of Manchester Housing Department. In 1936 he returned to Liverpool's Housing Department for two years, working on the demolition and redevelopment of slum clearance areas in the city itself and on the design of various buildings in suburban areas outside the city.

In 1938 Mr. Farrar set up his own private practice. His work included houses and farm buildings. He also drew up plans for the development of a large estate on the south coast of England as a holiday recreational and residential centre for a private client, and the work would have been carried out but for the intervention of the war. In the same year Mr. Farrar became a lecturer and studio instructor in the Oxford School of Architecture and the Department of Building of the Schools of Technology, Art and Commerce, Oxford. In 1945 he became senior lecturer in architecture at the South-East Essex Technical College and School of Art, Dagenham, and in 1946 senior assistant in the School of Architecture, the College of Art and Crafts, Kingston upon Hull, Yorks.

He was also examiner in building construction for the Union of Educational Institutions for the Ordinary National Certificate in Building.

George William Bird [L] died on 12 January, aged 61.

Mr. Bird went to Kenya after the first world war as a planter. While there he turned to architecture, which had always been his natural bent, largely through the help of Mr. Shirley Blackburne [F] and Mr. G. B. E. Norburn [F], who was at one time of the Public Works Department, Kenya Colony. In 1935 he came back to England, where he worked first for Bermondsey Borough Council—on a housing scheme—and then for the Ministry of Works. At the time of his death he was living in Devonshire.

Charles Herbert Watson [L] died on 17 December 1953, aged 65.

Mr. Watson, who practised throughout his career in Buckinghamshire, trained with Messrs. Burgess & Myers of Beaconsfield. He began private practice in 1919, and was in partnership successively with Mr. W. F. C. Holden [F] until about 1924, with Mr. J. Burgess [F] till 1932, Mr. A. Stewart [F] until 1939, and with Mr. H. Desmond Hall [A], who now continues the practice, since the war. Mr. Watson carried out factory and school work, housing schemes and private houses, the reconstruction and repair of historic mansions, farm buildings, shops and offices; he designed the Beaconsfield local authority offices.

Mr. A. A. Stewart [F] writes of Mr. Watson: 'In the six years that I was in partnership with him and in later years I formed a close personal regard for his many qualities as an architect and as a man. He was intensely interested in the architectural tradition of his native county and had a sensitive appreciation for detail.

'To a younger partner he was helpful and modest, always ready to fall in with suggestions and at the same time ready to defend his own point of view where he considered this to be the right one. His business-like approach to the running of an office provided me with many object lessons, and his professional integrity at all times was an example to be followed. He was an immense worker and never spared himself in the interests of the practice and the profession as a whole. His death is a very great loss to Beaconsfield and to the county of Buckinghamshire.'

Edward Arthur White [L] died on 30 October 1953, aged 55.

Mr. White, who trained at the Polytechnic, Regent Street, London, was for a time on the staff of the Imperial War Graves Commission and for the past 23 years with the General Post Office.

He served in both world wars; in the first as Sgt. Machine Gunner, in the second as Major R.E. (P.S.), and was on the list of officers in the Army Emergency Reserve. He was awarded the Coronation Medal 1953. He was a keen musician, art critic, something of a painter and had travelled considerably.

Harold Frank Pentty [L] died on 14 November 1953, aged 71.

Mr. Pentty spent some years with Messrs. Chas. Heathcote & Sons in Manchester, and an interesting feature of his career while he was their chief assistant was his trip to Russia and Siberia in 1907-8 to supervise the building of cold storage plants.

He subsequently started his own practice in Brighton. It is now carried on by Mr. David Bennis [A].

Alfred Cuthbert Mellor Lillie [L] died on 30 December 1953, aged 68.

Mr. Lillie practised in the Preston area from 1918 onwards, after serving his articles with Mr. William Rawcliffe in Preston. In 1945 Mr. George Kirkham [L], who now carries on the practice, joined him as a partner.

Mr. Lillie was architect to the Preston Royal Infirmary from the first world war onwards, and his work there included the Princess Mary wards, the new maternity hospital, and the nurses' homes at the Infirmary and at Chorley. He was also responsible for extensions at Bury Infirmary before the last war. He was architect to the West Lancashire Territorial Association and his schemes for it included the new Territorial headquarters at Preston. He also designed cotton mills and private houses, and his firm were for some years architects to Walton-le-Dale Urban District Council and were responsible for housing estates there and at Fulwood.

Mr. Lillie had many other interests besides architecture, prominent among them being Freemasonry. He was a Past Grand Deacon of the United Grand Lodge of England and held high rank in many degrees. He was also a past President of the Preston Rotary Club, a trustee of the Shepherd Street Mission, Preston, a chairman of the South Ribbleside Boy Scouts Association, a pioneer of motoring in the Preston district and a J.P. for 13 years.

Albert Edward Pett [L] died on 24 January, aged 81.

Mr. Pett, who served his articles with Messrs. Borer & Dobb, of London Wall, was with the Ministry of Works (H.M. Office of Works) until 1939, when he retired. He then conducted a private practice from 168 Lower Clapton Road, London, E.5, consisting largely of war damage work, until 1953.

Miss Edna Mosely [A] (Mrs. A. S. Knott) died on 17 February, aged 55.

Miss Mosely trained at the Architectural Association School of Architecture and was elected an Associate in 1926. It was in that year that she started a practice of her own, after having served short periods in the offices of Robert Atkinson and Messrs. Easton and Robertson. She built up a small domestic practice in and around London and the southern counties which she maintained until about a year ago. She also did some exhibition work, including an all-electric flat in the Bachelor Girl's Exhibition 1930 and the miner's kitchen in the Britain Can Make It Exhibition in 1951. During the war she worked for some time in the Architectural Department of the American Red Cross in London and was for many years architectural adviser to the Royal Society for the Prevention of Accidents. She wrote various magazine articles on architectural subjects and had lately reviewed some of the latest historical architectural works for *APOLLO* magazine.

Miss Mosely was the wife of Mr. A. S. Knott [A]. For a time, while Mr. Knott was on the staff of the A.A. School, they worked in partnership, and at other times in general collaboration. Mr. Knott is now with the Ministry of Works.

Members' Column

This column is reserved for notices of changes of address, partnership and partnerships vacant or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

APPOINTMENTS

Mr. C. G. Andrews [A] has been seconded from Public Works Department to the newly formed African Housing Department. Communications should be addressed care of the department, P.O. Box 2183, Kampala, Uganda, East Africa.

Mr. Joseph A. McKay [A] has resigned his position as Sites Architect with the South Australian Housing Trust to take up the appointment of Architect to the Bank of Adelaide.

Mr. Maxwell A. Mimmack [A] has been appointed architect to Messrs. J. W. Cameron and Co. Ltd., Lion Brewery, West Hartlepool, Co. Durham.

Mr. J. R. Talpade [F] has been appointed Senior Architect, Central Public Works Department, Government of India, and he will be pleased to receive trade catalogues at 'L' Block, Central P.W.D., New Delhi, India.

Mr. John W. Tanner [A] has taken up an appointment as Architect in charge of African Housing, Nairobi City Council, Box 651, Nairobi.

PRACTICES AND PARTNERSHIPS

Mr. Ivor Hodges, F.R.I.C.S. [L], has begun practice at 20 Dorset Square, N.W.1 (Paddington 8318), and will be pleased to receive trade catalogues at that address.

Following the death of Mr. Percy G. Bridge [L], his partner, **Mr. John F. Kennedy** [L] will continue to practise under the style of **Bridge and Kennedy** at 63 Wigmore Street, W.1 (WELbeck 4045).

Mr. Michael Lyell [A] is now practising from 16 Yeoman's Row, S.W.3, where he will be pleased to receive trade catalogues, etc.

Mr. B. C. Tapner [A] has begun private practice at 'Brookside', Massetts Road, Horley, Surrey (Horley 527), where he will be pleased to receive trade catalogues, etc.

Mr. H. Anthony Wheeler, A.M.T.P.I. [A] has taken into partnership **Mr. Frank Sproson** [A]. The firm will in future practise under the style of **Wheeler and Sproson**, Central Chambers, High Street, Kirkcaldy, Fife. (Kirkcaldy 3954).

CHANGES OF ADDRESS

The new address of **Mr. R. W. Anderson** [A] is Apartment C, 1686 Avenue Road, Toronto 12, Ontario, Canada.

Mr. H. J. Brown [A] and **Mr. L. C. Moulin** [A] have removed from 9 Inverness Place, Bayswater, W.2 to 14 Queen Anne's Gate, Westminster, S.W.1 (WHIttehall 6048). The address of the office in India remains unchanged, National Bank of India Buildings, First Lane Beach, Madras, 1, South India (Madras 3226).

The new address of **Mr. John Foster** [A] is Aldern House, Baslow Road, Bakewell, Derbyshire.

The Tyne Street office of Messrs. **F. R. N. Haswell and Son** (Mr. F. Haswell [L]), has been removed to 20 Northumberland Square, North Shields (N. Shields 584).

Mr. Eric Hewitt [A] has now removed to new offices at 39 Norfolk Street, Sheffield, 1 (27733), and will be pleased to receive trade catalogues, etc.

The new address of **Mr. A. B. Holmes** [A] is 184 Park Avenue, Princess Avenue, Hull.

Mr. Thomas K. Makins [A] wishes to draw the attention of publishers and others to the fact that his address since 1950 has been 4 Landport Terrace, Portsmouth.

Mr. L. E. Martin [A] has changed his address from 21 Reynolds Close, London, N.W.11, to 18 Tawa Street, Eastbourne, Wellington, New Zealand.

Messrs. **S. Elden Minns and Son** [L/A] have removed their offices to 453 Glossop Road, Sheffield 10.

Mr. A. Morgan [L] has retired from the office of the City Architect, Gloucester, and his address now is Perrymead, Fairway Road, Parkstone, Dorset.

Mr. A. G. Paton [L] has removed to 25 Berkeley Square, Mayfair, W.1.

Mr. A. J. Saise [A] and **Mr. N. W. Curtis** [L] have changed their office address to 15 Robert Adam Street, W.1 (HUNter 0682), where they continue to practise under the style of **Saise and Curtis**.

Messrs. **ThurLOW, Lucas and Janes** [A] have removed to 47 Temple End, High Wycombe, Bucks. (High Wycombe 110 and 2215/16). The style of the firm remains unchanged.

PRACTICES AND PARTNERSHIPS

WANTED AND AVAILABLE

Associate (30) with good general experience, own car, seeks partnership in established practice in south-west counties. Some capital available. Box 22, c/o Secretary, R.I.B.A.

Associate (34), University trained, with substantial country practice of quality, wishes change in type of work. Would appreciate hearing from London firm requiring partner. Present annual average income from practice over £1,500. Capital available. Vigorous traditional tastes. Box 23, c/o Secretary, R.I.B.A.

Associate (35) with varied experience especially industrial and commercial projects, and six years as Chief Assistant, seeks junior partner-

ship or position leading thereto in North London area or within 20 miles of Welwyn Garden City. Some capital available. Box 24, c/o Secretary, R.I.B.A.

Fellow with wide experience at home and abroad wishes to take up partnership in West End or Home Counties firm, of some establishment and with some scholarly approach to architecture. Capital available. Box 26, c/o Secretary, R.I.B.A.

Associate with old established but small practice in Leicester would like to consider association or working arrangement with another practice either old or new in or near Leicester for mutual assistance and benefit. Box 29, c/o Secretary, R.I.B.A.

Junior partnership or position leading thereto is available in busy Nottingham practice. Public schools man preferred. Interesting contemporary work in three counties. Box 30, c/o Secretary, R.I.B.A.

Associate (33) with eight years' practical and varied experience, seeks partnership or responsible position to that end. Some capital available. Box 31, c/o Secretary, R.I.B.A.

Associate (41), contemporary outlook, with old-established practice in small town, wants partnership giving greater scope in Kent or London area. Some capital available. Box 94, c/o Secretary, R.I.B.A.

WANTED

Second-hand copy of Leonard Michaels' *Contemporary Structure in Architecture*. Box 25, c/o Secretary, R.I.B.A.

ACCOMMODATION

Very fine offices off Jermyn Street about 100 yds. from Piccadilly Circus. Three rooms, will divide to five, with private lav. and W.C. (600 ft. super). Third floor, excellent light. Lease for disposal or sub-let. Box 27, c/o Secretary, R.I.B.A., or Telephone WHIttehall 0295.

MISCELLANEOUS

Mr. Derek N. Silverton [A] will be pleased to receive trade catalogues, etc., at his home address, 30a Finchley Road, Westcliff-on-Sea, Essex.

Mr. Victor Smith [A] will be pleased to receive trade catalogues at The Architectural Department, Kingston School of Art, Knights Park, Kingston-upon-Thames, Surrey.

The Royal Institute of British Architects, as a body, is not responsible for statements made or opinions expressed in the JOURNAL.



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